

TREY ANASTASIO • WEEZER • JERRY DOUGLAS

• SLIPKNOT

# Guitar Player

THE LES PAUL TURNS

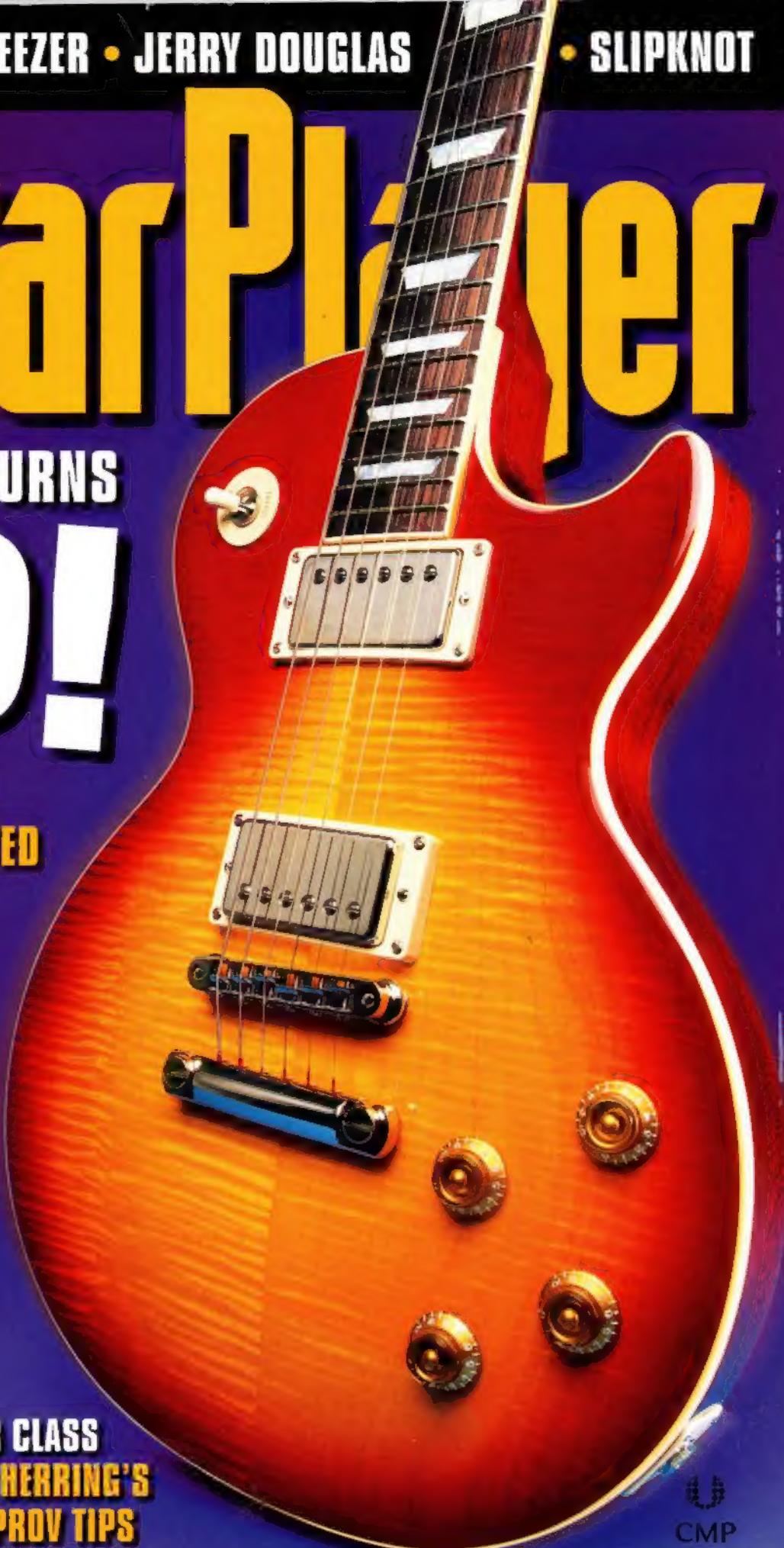
**50!**

- HISTORY & PHOTOS
- 5 NEW MODELS TESTED
- LES PAUL SALUTES  
HIS NAMESAKE

---

## MORE REVIEWS!

- TACOMA ROADKING
- VOX VALVETRONIX
- ELECTRIX REPEATER
- DANELECTRO PEDALS



JULY 2002

US: \$4.99 CAN: \$6.99



07

0 74470 01010 4

A MUSIC PLAYER PUBLICATION

MASTER CLASS  
JIMMY HERRING'S  
HIP IMPROV TIPS

CMP  
United Business Media

# ARE YOU EXPERIENCED?



## UNTIL YOU EXPERIENCE VOX VALVETRONIX, YOU'LL NEVER KNOW HOW AWESOME A MODELING AMP CAN BE.

Valvetronix is an entirely new kind of modeling amplifier. Its patented Valve Reactor and REMS technologies give you what you've always wanted in a modeling amp. Versatility and the ABILITY TO RE-CREATE all the subtle nuances and audio details of 16 legendary and sought after guitar amps. BUILT-IN COOL EFFECTS. Carefully crafted models of a closet-full of coveted, classic and popular stomp boxes and effects. And the AUTHENTIC FEEL of classic tube amps. **EVERYTHING ELSE IS JUST MAKE-BELIEVE.**



# ERNIE BALL®

## GUITAR STRINGS



[www.ernieball.com](http://www.ernieball.com)



PLAY HARD.PLAY FAST.PLAYLOUD.V-WAH

[www.BossUS.com/Vwah4](http://www.BossUS.com/Vwah4)

**BOSS**

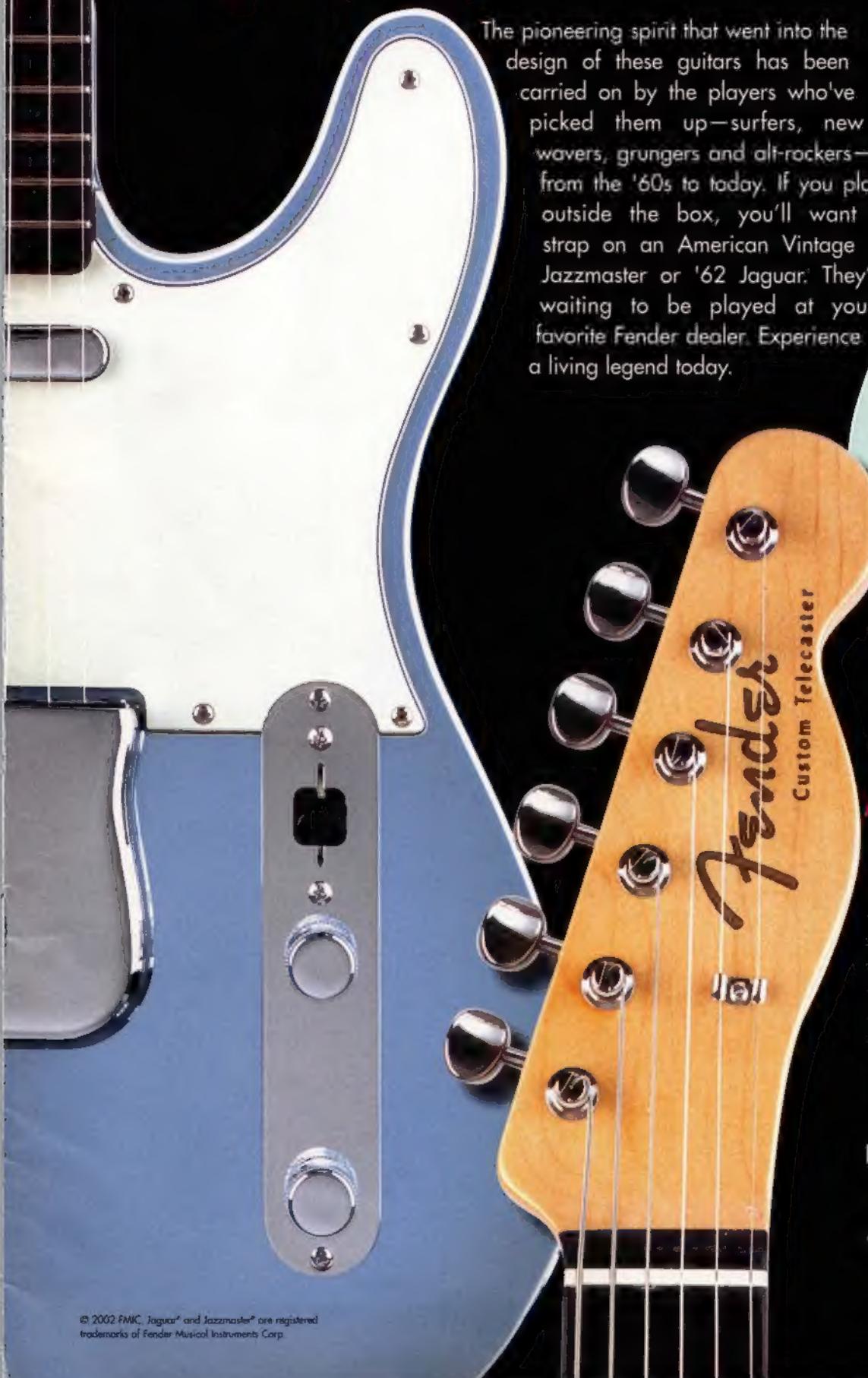
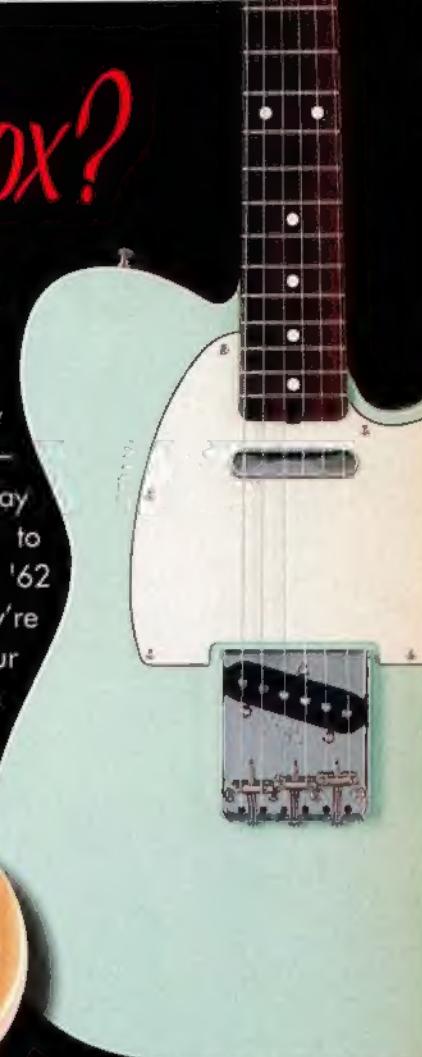
BOSSUS.COM  
FaxBack Information:  
(323) 890-3700  
doc #10598



Models over 15 killer wah and distortion tones . Programmable memory locations . "Voice" and "Uni-V" modes . Reliable, noise-free operation

# ...do you play outside the box?

The pioneering spirit that went into the design of these guitars has been carried on by the players who've picked them up—surfers, new wavers, grungers and alt-rockers—from the '60s to today. If you play outside the box, you'll want to strap on an American Vintage '62 Jazzmaster or '62 Jaguar. They're waiting to be played at your favorite Fender dealer. Experience a living legend today.



## American Vintage SERIES

All original details include:

- Neck and body woods
- Fret size and fingerboard radius
- Neck profiles and body contours
- Pickup design and tone circuit
- Original colors and hardware
- Original sound and feel

Shown in Surf Green above  
and Ocean Turquoise at left

IN STORES NOW!

**Fender**  
[www.fender.com](http://www.fender.com)

# CRY BABY

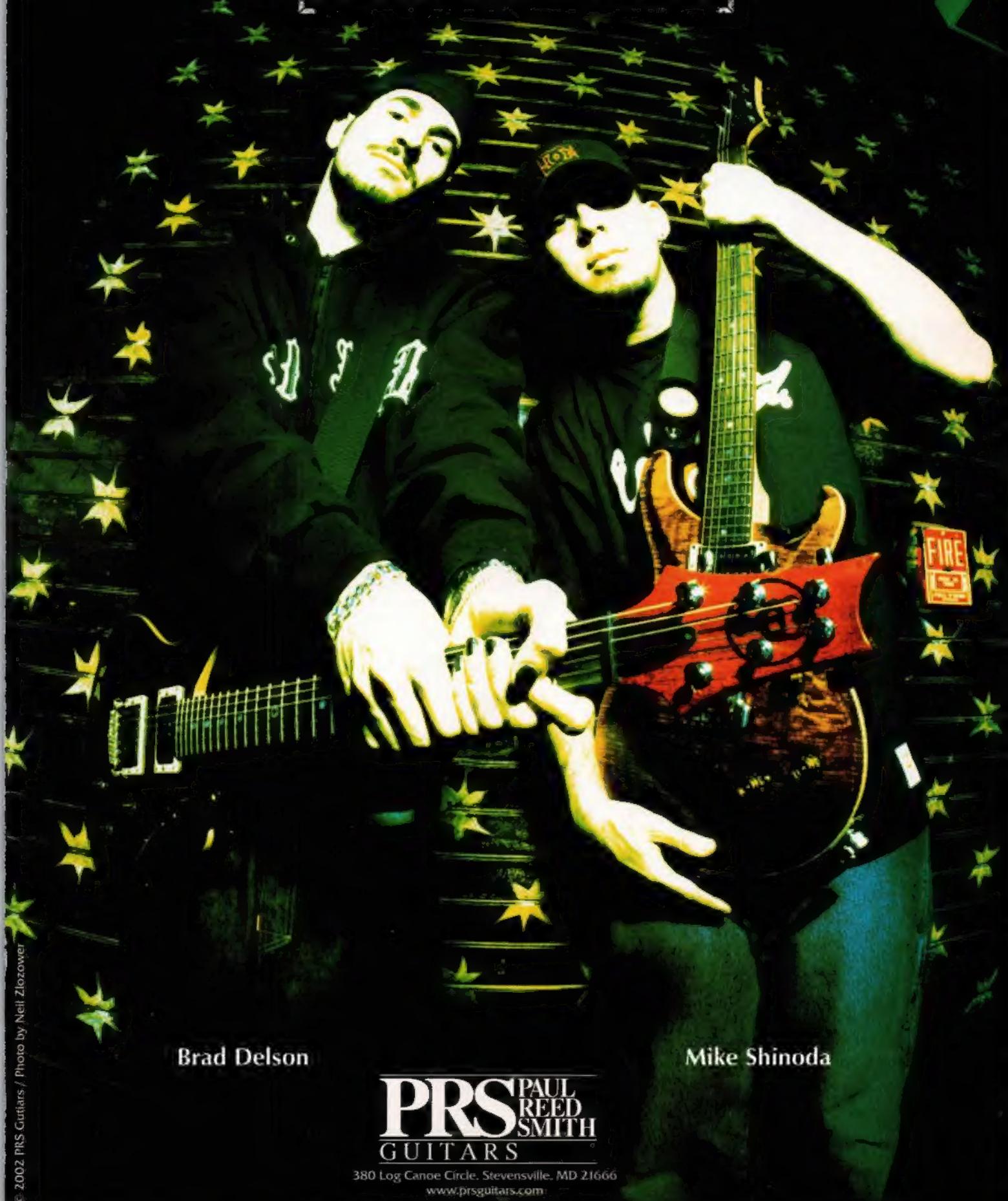
BUILT LIKE A TANK - COMBAT READY



THE DIMEBAG CRYBABY® SIGNATURE WAH

**Dunlop**  
GUITAR ACCESSORIES U.S.A.  
[www.jimdunlop.com](http://www.jimdunlop.com)

# LINKIN PARK



Brad Delson

Mike Shinoda

**PRS**  
PAUL REED  
SMITH  
GUITARS

380 Log Canoe Circle, Stevensville, MD 21666  
[www.prsguitars.com](http://www.prsguitars.com)

## THE G&L COMANCHE

*by an American Genius*

The G&L® Comanche® was created by Leo Fender in the 1980's as his ultimate version of the double-cutaway bolt-on design. Like all G&L instruments, this Comanche was hand made in the historic G&L factory on Fender Avenue, in Fullerton, California.

Here, the Comanche is shown in honeyburst over a figured maple top with a pearlescent pickguard. The maple neck is treated with a polished gloss finish over a hand-rubbed gun-oil tint.

**G&L**  
Guitars by Leo

2548 Fender Avenue, Fullerton, California 92631 • [glguitars.com](http://glguitars.com)  
G&L is not associated with Fender Musical Instrument Corporation

Copyright 2001 G&L Musical Instruments

# New DFX Series. We only skimped on the price.

## DFX-12

- 4 mono mic/line channels with inserts
- 2 hybrid mono mic/stereo line channels
- 2 stereo/mono line channels

## DFX-6

- 2 mono mic/line channels with inserts
- 2 hybrid mono mic/stereo line channels

Musical-sounding 5-band stereo graphic EQ with Assign to Mains or Aux I/Monitor.

Effects to Monitor control lets you run different effects levels in your stage monitor and main PA mixes.

Master Aux Sends.

Master Aux Returns with mute switches.

©2002 Mackie Designs. All Rights Reserved. "Mackie" and the "Running Man" logo are registered trademarks of Mackie Designs Inc. EMAC™ is a trademark of Mackie Designs Inc. All other brands and product names are trademarks of their respective owners.

## DFX-6

Perfect for Solo/Duo/Trio performance with or without backing tapes, individual monitor mixing, keyboard, drum or sound module submixing, small church sound systems, impedance matching or extra mic preamps.



Vocal Eliminator removes the lead vocal from most songs. This circuit really works on any CD where the lead vocals are gapped to the center. Ask for a demo at your dealer.

Sixteen ultra-realistic EMAC™ digital effects with 32-bit internal processing. Unlike a lot of our competitors, we also make digital recording products. We applied some of the same technology to the DFX Series' effects that we use in our Digital 8-Bus console. You get reverb, delay, chorus and thirteen other effects that not only sound better than other effects mixers but also rival outputboard processors costing more than either DFX mixer!



[www.mackie.com/DFX](http://www.mackie.com/DFX) • 800.898.3211

Low noise, high headroom mic preamps

Level-Set LED

Wide gain range

Low cut filters on mic channels

12kHz HF EQ

80Hz LF EQ

AUX

MON

PAN

Channel Mute

60mm log-taper faders  
Built-in power supply  
with autoswitching  
110V/220V Input

Now small groups and solo acts on tight budgets don't have to settle for a mixer that's "almost as good as a Mackie."

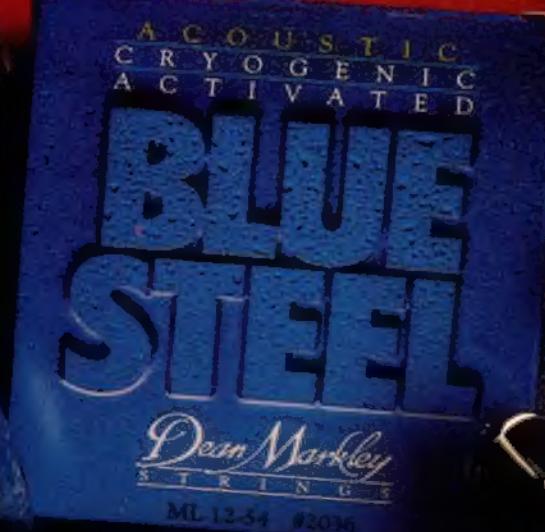
Mackie is famous for packing more stuff into smaller packages for less money. The new DFX Series Integrated Live Sound effects mixers deliver our legendary low-noise, high headroom and superb overall mixer quality in ultra-affordable six and twelve-channel versions.

For more info on the DFX Series, visit our web site or call our toll-free number.



**MACKIE.**

LIFE IS SHORT. LIVE WELL.



RAVAGE THE SENSES.

[deanmarkley.com](http://deanmarkley.com) 800.800.1008

Original Cryogenic Blue Steel's proprietary Cryo-Tech<sup>TM</sup> processing realigns and re-organizes the string's molecular structure into a more re-active configuration. This tighter molecular configuration gives you a string which is super brilliant, has a full tight bottom end and extended life.



## ART DECO HANDCRAFTED LIMITED EDITION... FROM YAMAHA

*Making the practical more beautiful... and the beautiful more practical.*

The Yamaha CPX15AD Art Deco is a Limited Edition whose eclectic styling belies a practical performance tool. Natural materials decorate a polished ebony fingerboard and hand inlaid rosette in a subtle, yet classic, design.

Elegance is married to utility. The on-board preamp blends a piezo in-bridge pickup with a gooseneck-mounted microphone in the sound hole. The result is stunning and can be heard on a growing roster of hits.

Limited to only 300 for the USA, each comes with a signed certificate of authenticity.

*Reserve yours today.*

**Handcrafted**  
**YAMAHA**  
GUITARS WITH TRADITION

**YAMAHA**

CREATING 'CARDS' TOGETHER



Yamaha Corporation of America • 6010 Charbonneau Avenue, Buena Park, CA 90620 • 1-877-YAMAHA5 • [www.yamaha.com](http://www.yamaha.com)  
©2001 Yamaha Corporation of America. All rights reserved. Yamaha is a registered trademark of Yamaha Corporation.

**The TASCAM 788 offers more than the Zoom™ MRS-1044 or the Korg™ D12.**

**More tracks of 24-bit hard disk recording. More virtual tracks.  
More simultaneous inputs. More submixers and mixdown tracks.  
More cool features to maximize your creativity.**



**New! Version 2.0**

software adds cool new features like WAV file import/export, multiple CD burning, access to larger hard drives and more. See [www.fascam.com](http://www.fascam.com) for details.

## The 788...much more than you expect.

It's true. TASCAM's 788 simply gives you more than the other guys. It starts with the classic idea of a TASCAM Portastudio®... self-contained, totally easy to use...the ultimate songwriter's sketchpad. Then enter the incredible creative power of nonlinear hard disk recording and editing, with eight tracks of 24-bit uncompressed pristine sonic excellence (six available at once). You'll only get four tracks of simultaneous 24-bit recording on the D-12, and none with the 16-bit MRS-1044. Need more tracks? Use its 250 virtual tracks for comps and alternate takes. Want to burn CDs? With the optional CD-RW788, you can make discs and back up all your track data. Need to record your whole band at the same time? While you only get four simultaneous inputs from the D-12 and only

two from the MRS-1044, the 788 is the only affordable integrated workstation that gives you six simultaneous inputs, with no compromises or excuses.

You get more with the 788, like an internal submixer for using drum machines and synths without eating up recording tracks; a separate mixdown track for creating your final tune; the ability to generate and chase time code so you can sync to your other favorite gear, 999 levels of undo...and the list goes on. Need more details? See your TASCAM dealer or [www.tascam.com](http://www.tascam.com) for more news on the world's coolest integrated hard disk workstation...the 788.

Want to know every single thing that's cool about the 788? Get the 788 Master Tutorial Video today, only \$29.99 USD at [www.tascam.com](http://www.tascam.com).



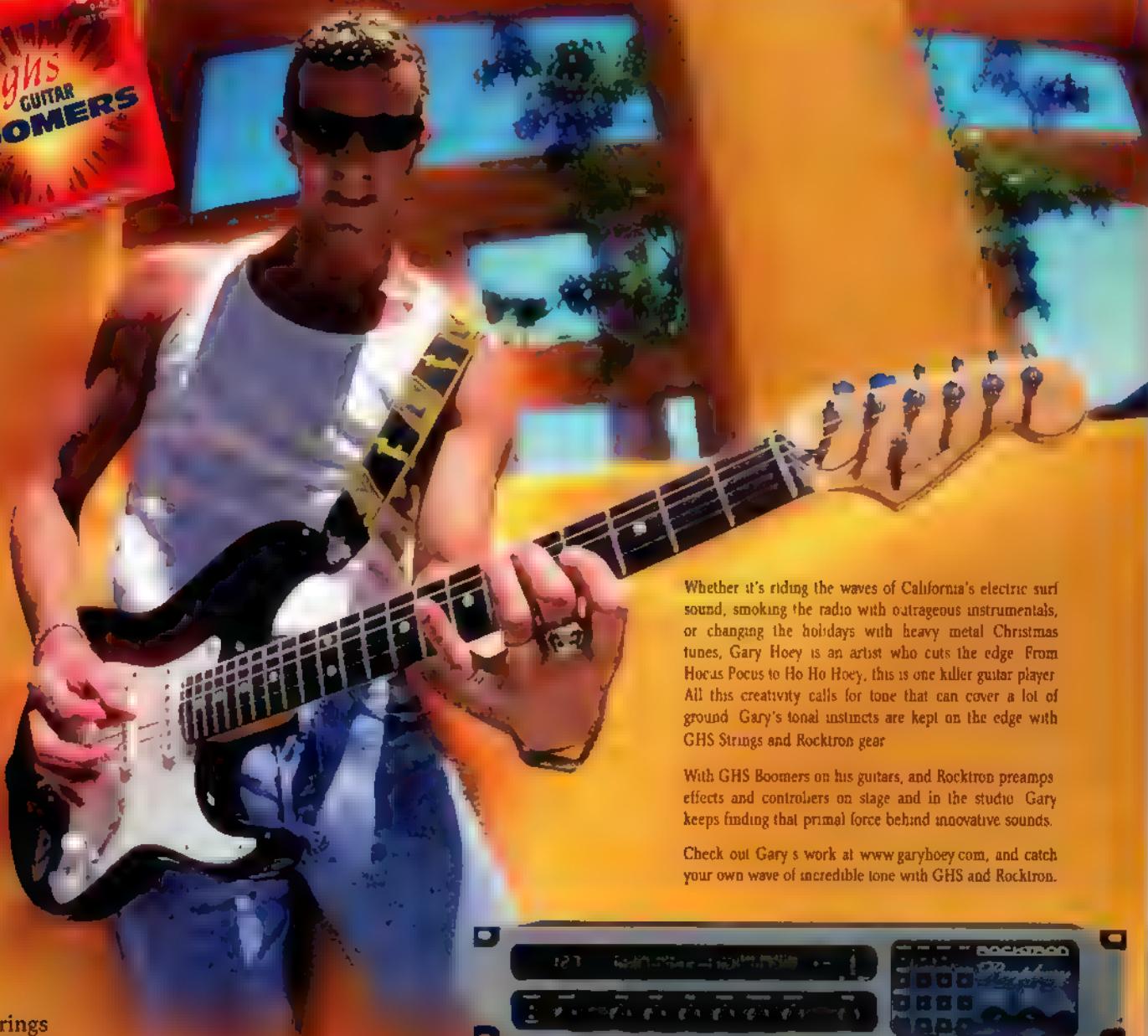
With which input, stereo aux outputs, discrete monitor outs and stereo outs, stereo aux inputs, four channel inputs on 1/4" jacks, a S/PDIF digital output, a SCSI port and MIDI In/Out.

**TASCAM**  
a whole world of recording

**ROCKTRON**  
TECHNOLOGY FOR GUITARISTS

**g<sub>hs</sub>  
strings**

# GETTING HEAVY WITH HOEY



Whether it's riding the waves of California's electric surf sound, smoking the radio with outrageous instrumentals, or changing the holidays with heavy metal Christmas tunes, Gary Hoey is an artist who cuts the edge. From *Hocus Pocus* to *Ho Ho Hoey*, this is one killer guitar player. All this creativity calls for tone that can cover a lot of ground. Gary's tonal instincts are kept on the edge with GHS Strings and Rocktron gear.

With GHS Boomers on his guitars, and Rocktron preamps, effects and controllers on stage and in the studio, Gary keeps finding that primal force behind innovative sounds.

Check out Gary's work at [www.garyhoey.com](http://www.garyhoey.com), and catch your own wave of incredible tone with GHS and Rocktron.

GHS Strings  
**1(800)388-4447**  
[www.ghsstrings.com](http://www.ghsstrings.com)

Rocktron  
**1(800)432-7625**  
[www.rocktron.com](http://www.rocktron.com)

GHS Corporation 2813 Wilber Ave. Battle Creek MI 49015



# D'Addario & friends



## PAT METHENY

His style is instantly recognizable.

His sound is as diverse as any in guitar history.

*His strings of choice – D'Addario.*

Hear D'Addario XL strings on the new Pat Metheny Group  
Warner Brothers release, *Speaking of Now*.

[www.patmethenygroup.com](http://www.patmethenygroup.com)



# GuitarPlayer

ISSUE 391 • VOL. 36 NO. 7 [guitarplayer.com](http://guitarplayer.com)

## Input/Output

**24** Billy Gibbons riffs on his favorite GP issue, Slipknot's live rigs unmasked, Neil Finn on magic moments, George Gruhn brings back Rare Bird, experience the weirdest guitars at the Frankfurt Musikmesse, and more!

## Profiles

### 35 Trey Anastasio

The fleet-fingered Phish guitarist goes solo. **BY ANDY ELLIS**

### 39 Jerry Douglas

Nashville's go-to guy for Dobro sessions keeps his licks on his own album for a change. **BY ANDY ELLIS**

### 43 Mattias Eklundh

A Swedish shredder shows off his chops and his humor. **BY MATT BLACKETT**

### 47 The Mooney Suzuki

Sammy James, Jr. and Graham Tyler worship at the garage-rock altar. **BY MICHAEL MOLENDA**

PEAVEY  
EXTRAVAGANZA  
GIVEAWAY  
**p. 112**



## Features

### 52 WEEZER Alt-Shred

Rivers Cuomo brings blazing back to modern-rock radio. **BY MATT BLACKETT**

### 62 COVER STORY Solid Gold

We celebrate five decades of one of the greatest guitars of all time. Exclusive excerpts from Tony Bacon's new book, *50 Years of the Gibson Les Paul*.

### 73 LES PAUL

**Les Paul on the Les Paul**  
The man himself talks about solidbody design, power trips, and why his namesake guitar is so damn cool.

**BY MICHAEL MOLENDA**



## Bench Tests

### 116 High Five

A roundup of Gibson Les Pauls. **BY THE GP EDITORS**

### 124 Crown Jewel

Vox Valvetronix AD120VT. **BY ART THOMPSON**

### 126 Gizmo Alert

Danelectro Trip L Wah and Shift Daddy. **BY JUDE GOLD**

### 129 Loop Dream

Electrix Repeater. **BY JOE CORI**

### 132 Royal Steal

Tacoma RM6 Roadking. **BY SHAWN HAMMOND**



## Lessons

### 84 MASTER CLASS Fire & Flow

Free yourself with Jimmy Herring's white-hot soloing secrets. **BY JUDE GOLD**

### 96 GUEST GURU

Robben Ford reveals his magical I-VI-II-V progressions.

### 96 CHOPS

Blues Stabs, Doc Watson on flatpicking, Larry Coryell's chord melody, a classic Jerry Hahn column, and more!



## Departments

14 Soundhole

20 Feedback

103 Reviews

138 Classifieds

143 Advertiser Index

144 Encore: Steve Val, 1986

**M**y love affair with the Les Paul began with Mick Ronson. He was performing with David Bowie's Spiders from Mars on an early '70s segment of *Don Kirshner's Rock Concert*, and I couldn't take my eyes off him. He was the rock god I wasn't and ached to be. He was confident, cool, and utterly fabulous. And he was holding the most beautiful guitar I had ever seen—a blond Les Paul. At that moment, my teenaged brain projected all that was holy about rock and roll into that guitar. Then I discovered Marc Bolan and his sunburst, Pete Townshend's collection of numbered Pauls, and a host of other LP players. My first electric was a cheap Les Paul copy, and I waited for that blissful day when I could afford the real thing. (For the record, that year was 1978, and the model was a Les

Paul Standard.)

Of course, I soon figured out that Strats, Teles, Rickenbackers, Guilds, and Gretches were amazing guitars, as well—they just shouted it out with different voices. That discovery kicked off my unrepentant life as a gear junkie, and I've owned everything from those classics to modern wonders by Schecter, ESP, Jackson, McInturff, Fernandes, and Godin. Like many *GP* readers, my garage, studio, and closets are filled with an ever-expanding family of groovy guitars. And this happy obsession began with the sight of a glam guitar hero making tremendously hip noises with a stunning hunk of wood.

This year, that "hunk" turns 50, and *GP* pays homage in this issue with excerpts from Tony Bacon's *50 Years of the Gibson Les Paul*, an interview with Les Paul

himself, and a gear roundup of five new Les Paul models. If you're a real zealot, seek out our December '98 cover story, "Legends of the Paul," which focused on 13 fab LP guitarists. (To complete your research of some seminal guitars, check out *GP*'s "Titans of the Tele" [May '98], "Strat-O-Masters" [July '99], "The History of Rickenbacker" [May-June '85], and "Gretsch Gallery" [October '83].) Although it kind of pisses me off that the Les Paul has maintained its good looks throughout the decades—I've just aged—I can't begrudge the guitar a happy Golden Anniversary. Here's looking forward to a century of licks, riffs, and bratty noises!

This issue also marks the latest step in our ongoing enhancement of *Guitar Player*. We assembled our lesson material into one section in the June '02 *GP*, and now



assistant editor Jude Gold has revamped Chops Builder. It's simply called Chops now, and Jude has upgraded the offerings with a Guest Guru column and a music-book review. He assures me other innovations will follow. (Now you're on the spot, Jude!) The Chops redesign lets us provide readers with more focused—and more fun-tools for improving their musicality. We hope the section continues to inspire you, as well as encourage you to play better.

MICHAEL MOLENDA



THE ULTRALIGHTWEIGHT TRAVEL CASE...  
**DARKLINE FLIGHT**



Contact your local dealer or  
visit our website for more details.

**Case Core**

phone 818.767.3511 fax 818.767.3513

[www.CoffinCase.com](http://www.CoffinCase.com)

# HOT TERROR your COMBO



Get your hot terror combos with Eminence speakers. You can't go wrong with Eminence speakers. You can't go wrong with the year-round, high-quality sound and power. They're tough and they'll always sound great. Just for more when you're in that mood for rocking the house. And they sound great because they've been favored by guitar legends like you. If you want to hotrod a vintage combo or customize your speaker cab, check out Eminence loudspeakers. Old combos don't die, they just get louder.



EMINENCE®

THE INDUSTRY STANDARD. ANYTHING BUT STANDARD.

From all good music stores. [www.eminence.com](http://www.eminence.com)



## WHEN THE SMOKE CLEARS (OR EVEN IF THE SMOKE DOESN'T CLEAR)



When the lights go down and the music heats up, it's good to know you can still see your guitar tuner from across the stage. The new RT-7000 Series Rack Tuners from Sabine are fast and super-accurate like you'd expect — but with a brilliant swoop LED display that makes tuning a breeze.

Choose your tuning mode ① Bar-graph or way-cool Strobe ② Two-channel tuning and our new SmartSwitch circuit give you a ③ built-in intelligent A/B box. Just plug in your cords in any combination of ins and outs and the RT-7100 automatically routes your signals when you hit the switch. Four levels of Flat Tuning, Calibration, and a 7-octave range — everything you need to tune your guitar or bass, or just about any tunable instrument. And the heavy-duty case is built to survive the rigors of the road.

The RT-7000 series offers effortless, versatile tuning options, leaving you free to do what you do best: create music. The RT-7000 and RT-7100 Rack Tuners from Sabine. Brilliant thinking in your rack.



**SABINE**

[www.Sabine.com](http://www.Sabine.com)  
Made in USA  
800-626-7394

# GuitarPlayer

A MUSIC PLAYER PUBLICATION

EDITOR IN CHIEF: Michael Molenda

SENIOR EDITORS: Art Thompson, Andy Ellis

ASSOCIATE EDITORS: Matt Blackett, Darrin Fox

ASSISTANT EDITORS: Shawn Hammond, Jude Gold

GROUP EDITORIAL ASSISTANT: Larissa Gamarra

MANAGING EDITOR: Emily Fasten

MUSIC EDITOR: Jesse Gross

NASHVILLE EDITOR: Rusty Russell

NEW YORK EDITOR: Lisa Sharpen

CONSULTING EDITORS: Craig Anderton, Joe Gore, Tom Wheeler

ART DIRECTOR: Richard Leeds

ASSOCIATE ART DIRECTOR: Tuc Krueger

MUSIC COPYST: Elizabeth Ledgerwood

STAFF PHOTOGRAPHER: Paul Haggard

ASSOCIATE PUBLISHER/SALES: Eric Shea

ASSOCIATE PUBLISHER/ADMINISTRATION: Dave Arnold

ADVERTISING DIRECTOR/NEW YORK: Deirdre Jones

ADVERTISING DIRECTOR/L.A.: Jon Levy

ADVERTISING MANAGER/MIDWEST: Michael Montgomery

CLASSIFIED ADVERTISING: Joanne Martin

### THE MUSIC PLAYER GROUP

VICE PRESIDENT/GENERAL MANAGER: Allen Wald

GROUP PUBLISHER: Brian Courtney

EDITORIAL DIRECTOR: Michael Molenda

PRODUCTION: Denise Denis (Production Manager)

CIRCULATION: Chen McElroy (Senior Circulation Manager),

Pam Santoro (Newsstand Sales & Marketing Manager),

Poulette Johnson (Fulfillment Manager), Rosario Perez

(Assistant Circulation Manager), Maribel Aleman (Assistant Circulation Manager)

MARKETING: Brad Kaiser (West Coast Marketing Manager),

Danielle Ciardullo (East Coast Marketing Manager)

REPRINT COORDINATOR: Stella Valdez

ADVISORY BOARD

Will Ackerman, Jeff Baxter, Liona Boyd, James Burton,

Jim Campilongo, Eric Clapton, Larry Coryell, Herb Ellis,

Buddy Emmons, Dan Erlewine, Billy Gibbons,

George Gruhn, Sharon Isbin, Henry Kaiser,

B.B. King, Albert Lee, Paco de Lucia, Steve Lukather,

John McLaughlin, Les Paul, Vernon Reid, Brent Rowan,

John Scofield, Juan Serrano, Brian Setzer, Lenny Stern,

David Torn, Steve Vai, Doc Watson, Johnny Winter

**UNITED ENTERTAINMENT MEDIA, INC.**  
A CMP INFORMATION COMPANY

EXECUTIVE DIRECTOR: Tony Keefe

SENIOR VP: Martin Porter

CONTROLLER: Doug Kranzman

GUITAR PLAYER 2800 CAMPUS DR., SAN MATEO, CA 94403,  
(650) 513-4400 FAX (650) 513-4646, [guitarplayer@musicplayer.com](mailto:guitarplayer@musicplayer.com)

GUITAR PLAYER and FRETS are registered trademarks of United Entertainment Media, Inc., a CMP Information company. All material published in GUITAR PLAYER is copyrighted © 2001 by United Entertainment Media, Inc., a CMP Information company. All rights reserved. Reproduction of material appearing in GUITAR PLAYER is forbidden without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. Vol. 36, No. 7. For subscription orders, inquiries, and address changes, write Box 58590, Boulder, CO 80322 or phone 800-289-9839 (Colorado and outside the U.S. 303-678-8475). For back issue orders and inquiries, phone 800-444-4881 (outside the U.S. 708-841-1631).



PUBLISHED IN THE USA

MAIN STAGE



DARON MALAKIAN → SYSTEM OF A DOWN

# IBANEZ AT OZZFEST 2002



FREDRIK THORDENDAL, MARTEN HAGSTROM & GUSTAF HIELM → MESHUGGAH

HMZUO 9 9A 9B 10



DOMINIC → PULSE ULTRA



JASON DAUNT & LANCE ARNY → FLAW

HMZUO 10



GRAVY & BRONSON → MUSHROOMHEAD



TODD DEGUCHI → 3RD STRIKE



ERIK CARLSSON → 3RD STRIKE

WWW.IBANEZ.COM  
FOR A FULL COLOR IBANEZ  
GUITAR, BASS AND ELECTRONICS  
CATALOG, SEND \$5.00 TO: IBANEZ  
DEPT. GP674, PO BOX 106, BEN-  
SALEM, PA 18020 OR PO BOX 2805,  
10AND FALLS, ID 83403  
TO FIND WHEN OZZFEST IS  
COMING TO A TOWN NEAR YOU,  
VISIT WWW.OZZFEST.COM

SA 18

BEGINS JULY 6TH  
ENDS SEPT 8TH



GABE HAMMERSMITH → 3RD STRIKE



JASON FRENCH → SWITCHED



ROB PATTERSON → OTEP



# GUITAR HEADQUARTERS

THE COOLEST GUITARS IN THE U.S.A.!



**SPECIAL PURCHASE!**  
While They Last!

**CLOSEOUT!**  
While They Last!  
Gibson  
10 Std. Plus Plus Top  
\$1599.99  
List \$1999.99

GET OUR 164 PAGE FULL-COLOR CATALOG  
1 YEAR FREE SUBSCRIPTION!



[guitarhq.com](http://guitarhq.com)

Mr. Hall Real Estate  
200 Madison Drive  
One Located, Park City, UT

Call 800-222-1091



Epiphone  
Takamine  
Fender  
Digitech

Ibanez  
MUSICMAN  
Ovation  
Marshall

PRS  
Carlo Robelli  
G.L.

LINE  
electro-harmonix  
Zildjian

YAMAHA  
T-21  
BOSS  
NEW YORK CITY

RETHM  
Dunlop

TECH  
ESP

1001  
Vox

1001  
ESP

**62% OFF LIST!**



**RED HOT DEAL!**  
**NO PAYMENTS!**  
**INTEREST!**  
**FOR 12 MONTHS**  
**ON ANY ON-LINE PURCHASE!**

want a **FREE** catalog?  
Call 1-800-4-SAMASH or  
log on to [www.samash.com](http://www.samash.com)

**We Will Beat Any Price!**  
**LOWEST PRICE GUARANTEED!**  
**50 STATES / 60 DAYS**

**OPEN**

**Zoom 505**  
**MKII**  
**\$69.99**  
List: \$159.99

**Zoom 806**  
**\$99.99**  
List: \$179.99



**SPECIAL PURCHASE!**

**Zoom GM-200**  
**Amp Modeler**  
**\$49.99**  
List: \$259.99

## AMAZING ACOUSTIC DEALS!



**SUPER VALUE!**

Be sure to enter  
our on-line contest  
to win great gear!

# Samash.com

The on-line musical instrument megastore!

**1-800-4-SAMASH • [www.samash.com](http://www.samash.com)**

Samash.com is part of the Sam Ash family of companies, including 30 musical instrument megastores nationwide.

Mention Code  
**GP10DP**  
When Ordering!

\*On your Sam Ash credit card, subject to credit approval. Certain rules apply to the allocation of payments and finance charges on your promotional purchase if you make more than one purchase on your store credit card. Call 1-888-367-4310 or review your cardholder agreement for information. If balance on these purchases is paid in full before the expiration of the 12 months promotional period and your Account is kept current, accrued Finance Charges will not be imposed on these purchases. If balance on these purchases is not paid in full, Finance Charges will be assessed from the purchase date at the Standard Rate of 20.96% APR. For Accounts not kept current, the Default Rate of 24.96% APR will be applied to all balances on your Account. Minimum Finance Charge \$1.00. See our website, [www.samash.com](http://www.samash.com), for complete details. Offer expires 7/4/2002. Sam Ash is not responsible for any typographical errors or incorrect photos.

# Feedback

## Eric Sardinas

I want to thank you for finally covering Eric Sardinas [May '02]. I have been a huge fan of Eric's for a long time. I saw him live, and, since then, I've been hooked. His live shows are so amazing—he's like no one else I've ever seen! You can't help but feel every note he plays, and with the energy he puts out, you will not find one person in the crowd that is not totally into the show.

I have been playing guitar for six years, and Eric is a huge inspiration. I hope that you continue to interview this up-and-coming artist because he is truly the next guitar god.

Lissa Quintana  
Los Angeles, CA

## Steve Morse

In your too-short interview with Steve Morse [May '02], I take exception to the last question's implication that a monster player like Steve is a dinosaur these days. I would rather listen to Morse's (or Steve Vai's or Steve Howe's or Eric Johnson's) angst-and-stress music than

some 20-something 7-string basher. Steve's right--there still is good guitar music to be made, and his music is far more than merely clever. Keep wailing, Steve. We're still listening, buying, appreciating, and being moved by you.

Chris Shaw  
Via Internet

## Stuck in Cali?

I'm a long-time subscriber, and will be for a long time. I loved the articles on Greg Koch [Dec. '01] and Monte Montgomery [May '02], but I can't help wondering what took so long! I've followed both of these guys for years, but *GP* is supposed to be on the cutting edge. In Monte's piece, you mention he's never been to the West Coast. So what? Neither have I, but last time I checked, I can still play guitar. Believe it or not, we *do* have talent here in fly-over country. If you pulled your heads out of the California sun and open your ears, you might be surprised

Harry Koehler  
Appleton, WI

*Harry—We appreciate all groovy guitarists no matter where they roam. I'm sorry if you detected a California bias—and, hey,*

*it is pretty idyllic here—but we're extremely happy that hot players spring up all over the map. Regarding your "cutting edge" comment: We do keep our ears to the streets and scan the trades and the Web for new talent, but it's much appreciated when someone writes in (or calls) to alert us to a transcendent player. Don't be a stranger!*

—MM

## Danny Gatton

While perusing your "New Gear 2002" spread [May '02]—and composing a major wish list—I came upon your review of the new Danny Gatton boxed CD set. I was particularly taken by the description of one disc as being like "walking into a dive club" to hear a master play. I had just such an experience in 1991, when a friend told me I had to see this guy. We walked into a dive pizza parlor in Alexandria, Virginia, paid our \$2 cover for an afternoon show, and sat down in front with our pizza and beer. Gatton came on stage, and with his first solo, my jaw literally dropped into my medium Italian sausage and black olive special!

This very ordinary guy—who looked like he just got off work at a factory—put together an endless stream of amazing and incredibly

*Find great deals on instruments.  
And earplugs too.*



Drum Sets

Electric Guitars

varied riffs. I was not only floored at his execution, I was also flabbergasted that anyone could even think up doing this stuff on a guitar. Upon looking around the room, I could see my gaping mouth and whispered "oohs" and "aahs" were being repeated around the room. (Much pizza was getting cold, and much beer was going flat while he played.) For those readers who have not heard Danny Gatton play, give this boxed CD set a listen. I feel truly fortunate that I got to see this one-of-a-kind guitar player before his untimely death.

John Helmer  
Santa Barbara, CA

## Jerry Was Right

Jerry Donahue's "My Favorite Guitar Player" [Toolbox, May '02] was so relevant to me. I had just seen Scotty Anderson play the night before reading Jerry's remembrances. Here he was, playing to seven people in this tiny bar on the northside of Cincinnati, yet he played like he was playing to a full house. It was four hours of the most mind-boggling playing I had ever witnessed. And just like Jerry D. said, this is a guy who is so down to earth. You couldn't pay Scotty a compliment—everything was "nothing special, really." When I

brought up the profile that GP did on him last year, he just laughed and said it was nice of "y'all." He then spent ten minutes with me, sitting at the bar having a beer, and talking about guitars, pickups, amps, and the like.

What a class act. And even though it was terribly sad to see him playing to so few people, I got an up-close lesson in master guitar playing—as well as how to be humble. I've been back several times to see him play. What luck to have such an incredible player in my own backyard.

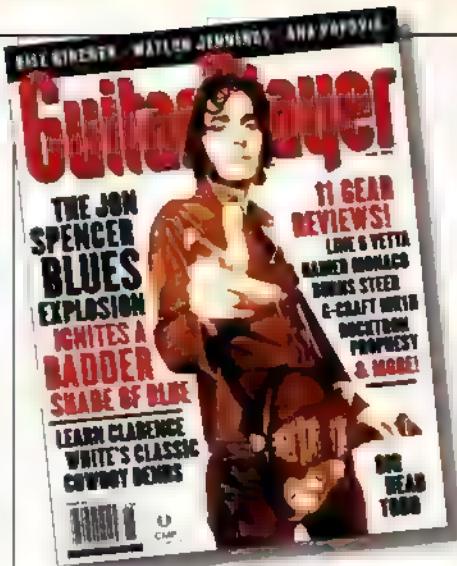
Dean Ulmer  
Cincinnati, OH

## OOPS!

When we tried to correct a *Dream Machines* error in the May '02 Feedback, we once again got THD Electronic's phone number wrong. The correct number—once and for all—is (206) 781-5500. We're very, very sorry for the "serial" goof up.

In other phone number news, the contact number for ESP in the May "New Gear 2002" report was also incorrect. (Sometimes, you just have to laugh at your bad luck!) The correct number is (800) 423-8388.

A few points were misreported in our an-



nouncement of the Burns Brian May Signature Edition guitar in the April '02 "New Gear." The body and neck are made of mahogany, not basswood and maple, as stated. And the correct retail price is \$1,395. ■

Address correspondence to Feedback, c/o Guitar Player, 2800 Campus Dr., San Mateo, CA 94403, or e-mail us at [guitplyr@musicplayer.com](mailto:guitplyr@musicplayer.com). GP regrets that until the advent of the 40-hour workday we will not be able to answer every letter.



For great deals on more musical instruments than you can possibly imagine, check out [eBay.com](http://eBay.com). AOL Keyword: eBay

**eBay**  
happy hunting™

# HOT HEADS COOL HEADS



# MARSHALL HEADS

Some play guitar with a hot-headed intensity, others with a cool-headed precision. But no matter how you do it, if you want to play guitar to win, you'll play it with a Marshall. We make a wide selection of cabinets and 13 tonally different heads including the new, limited edition Zakk Wylde signature model — the 2203ZW. No matter your style of playing, no matter your level, there's definitely a Marshall head for you. For over forty years Marshall has been the amp of choice for guitar-gods and with a price range from \$399 to \$2,999, there's no reason why it can't be your choice too.

Marshall. We're headstrong.

**Marshall**

©2002 Marshall JSA [www.marshallamps.com](http://www.marshallamps.com)

# INPUT/OUTPUT

## FRETWIRE

**EXPERIENCE HENDRIX:** Be sure to check out MCA's recent DVD/VHS release compiling Jimi Hendrix's two 1969 appearances on the *Dick Cavett Show*. The 90-minute feature includes both appearances in their entirety (with the original commercials); performances of "Izabella," "Machine Gun," and "Hear My Train a Comin';" and Cavett's questions to Hendrix about the then-recent performance at Woodstock. You also get a 60-minute documentary featuring interviews with Cavett and Hendrix bandmates **Mitch Mitchell** and **Billy Cox**... **NOT SUCH A SUPERGROUP AFTER ALL:**

It was announced in March that ex-Soundgarden frontman **Chris Cornell** decided to leave the unnamed supergroup he had formed with **Rage Against the Machine's Tom Morello**, **Brad Wilk**, and **Tim Commerford**. A reason for the split was not identified at press time, and was quite surprising, as the group had been confirmed to play this year's **Ozzfest** just days earlier. (They've since been replaced by **Andrew W.K.**) It's reported the group has recorded an album's worth of material for Epic Records, which may still be released this summer...

**ROCK WITH A CONSCIOUS:** In 1999, Louis Posen founded **Sub City Records**—an imprint of Southern California's mega-indie label Hopeless Records—in an effort to meld social awareness and good old-fashioned punk rock. The label donates five percent of the suggested retail price

## FIELD TEST Peterson VS-1



Peterson rotating-disc strobe tuners have long been the choice of guitar techs. However, due to the cost and size of these motor-driven units, relatively few players take advantage of their unparalleled accuracy. Now, Peterson has brought

strobe technology down to size with the VS-1 (\$320 retail/\$199 street).

Powered by three AA batteries (or the included AC adapter), the chromatic device uses a backlit LCD display to simulate a strobe's moving bars. An encoder

knob and a pair of menu buttons make navigating the VS-1's options quick and easy.

Using the VS-1 to check my Strat's intonation hardly required busting into its plethora of features—which include automatic/manual note selection, selectable historical temperaments, "sweetened" guitar tunings, key transposition, and the ability to store custom user settings—but the unit's fast response and superb accuracy sure made the job easy. (Accuracy is within 1/1000th of a semitone, and the response is as fast as a real strobe tuner.) The VS-1 defaults to auto note detection/selection when you power up. Pluck a string, and when the large bars at the left side of the display stop moving, you know your pitch is dead on.

Whether your tuning needs are simple or extreme, the VS-1 has you covered. It offers a bass mode (which allows for visual tuning of pitches as low as 16Hz), a 1/4" audio line out, a built-in microphone, and even a concert-A reference that's adjustable in 0.5Hz increments. It all adds up to the VS-1 being one of the most exacting and flexible tuners you can stuff into a gig bag.

—ART THOMPSON



## LIVE WIRES

### Slipknot

**S**lipknot guitarists Mick Thomson and James Root may look like friends of Freddy Krueger, but concealed beneath the masks are two players whose distinct styles are an essential part of the group's furious, multi-platinum-selling sound.

On the road, Thomson's arms of choice are four B.C. Rich guitars loaded with EMG-81 (bridge) and EMG-89 (neck) pickups. Two Warlocks are strung with Ernie Balls, gauged .011, .015, .018, .028, .038, .058 for dropped-B tuning, and an ST and a flame-maple-topped Warlock are strung .012, .016, .020, .030, .040, .068 for dropped-A tuning. He uses Dunlop Jazz III picks that he scores on the sides for a better grip.

Thomson runs two wireless systems—a Sony WRR-800 and a Sennheiser E-Series—to simplify guitar changes. Both wireless receivers are patched to a Whirlwind Multi-Selector, and routed through a Boss NS-2 noise gate to a Custom Audio Electronics 4x4 Audio Controller. Next, a Whirlwind A/B/Y box is used to split the signal to two VHT Pittbull Ultra-Lead heads. Two Boss GX700 multi-effectors are inserted in the effects loops of each amp, and an Electro-Harmonix Bass Balls envelope follower is connected through a loop in the C.A.E. 4x4. One VHT head powers two Carvin 4x12 cabinets loaded with Carvin BR12 speakers, and the other powers an offstage Randall Isolation box loaded with a Carvin BR12 speaker. Rack power and light are furnished by a Furman PL-Pro, and Thomson's tech, Kevin Miles, uses a C.A.E. RS-10 master controller to manage all amps and effects from offstage.

Root favors four custom-built Paul Reed Smith Custom 24s loaded with EMG-81 (bridge) and EMG-85 (neck) pickups, single volume controls, and 3-way pickup selectors. Root uses the same Ernie Ball set as Thomson for dropped-B, but chooses .012, .016, .020, .034, .044, .064 for dropped-A. He prefers D'Andrea 1mm picks.

Root's guitar signal is transmitted to his rack via a Shure UHF wireless system patched to a Whirlwind Multi-Selector, and then to a Korg DTR-1 tuner, an Electro-Harmonix Micro Synthesizer, and a Boss NS-2 noise gate. Finally, a Whirlwind Selector A/B/Y box disburses the signal to two



Thomson giving his B.C. Rich some lovin' onstage.



Sweatin' to the nu-metal: Root and his PRS.



Thomson's cadre of angst-ridden B.C. Riches.



Root's posse of PRS Custom 24s.



Rack 'em up: Thomson's amp and effects rig.



Root's amp and effects rack.

Mesa/Boogie Dual Caliber DC-10 heads. One DC-10 powers a pair of Boogie 4x12 cabinets loaded with Celestion Vintage 30s, while the other DC-10 powers a Randall Isolation box also loaded with a Vintage 30.

Rack power and light are provided by a Furman PL-Plus.

—LISA SHARKEN

Thanks to Kevin Miles and Martin Connors for providing technical info.

## FRETWIRE

from all releases to a charity of the band's choosing. Three years and 20 releases later, they've raised more than \$100,000 for organizations such as National Hopeline Network, Art City, Radiation and Public Health, and the Foundation for Fighting Blindness. "It's one thing to purchase music by a band you like," said Posen, "but it's another to purchase a record and know that there is a bigger idea at work behind its release."

... **PASSING NOTES:** **Marc Moreland**, lead guitarist for '80s new wave band **Wall of Voodoo**, died on March 13 of complications from a liver transplant. He was 44. **Wall of Voodoo** was formed in 1978, and was best known for the 1984 hit "Mexican Radio." The group disbanded in 1989. ... **BEST OF BALTIMORE:** As Founder and Managing General Partner of PRS Guitars, Ltd., **Paul Reed Smith** was honored as the 2002 Maryland Small Business Person of the Year. Chosen by the U.S. Small Business Administration's Baltimore District office, the criteria included staying power, growth in the number of employees, increase in sales, contributions to the community, and innovations in products or services. Smith now goes on to compete for the regional and national honors, as well. Congratulations!

... **HERE A LABEL, THERE A LABEL:** **Joel and Ethan Cohen** —the filmmaking brothers responsible for *O Brother, Where Art Thou*—in conjunction with the soundtrack's producer, **T-Bone Burnett**, have focused their musical energies into a new record label, **DMZ Records**. With an advisory board consisting of **Elvis Costello**, **Tom Waits**, and **Bono**, as well filmmakers **Callie Khouri**, **Sam Shepard**, and **Wim Wenders**,



### GEORGE GRUHN'S RARE BIRD 1933 Gibson Nick Lucas

**W**hen Gibson introduced its first artist-endorsed model in 1928, it marked an important milestone in the company's history. Bearing the name of Nick Lucas—an incredibly talented fingerstylist who garnered fame with the hit "Tiptoe Through the Tulips"—this flat-top is among the finest Gibsons ever produced, with a gorgeous sound well suited for both fingerpicking and flatpicking.

From its introduction until production ceased in 1938, the Nick Lucas model went through many changes, but the two constants were an interior label with a photo of Lucas holding the first version of the guitar, and a body typically measuring 4 5/8" deep at the end pin.

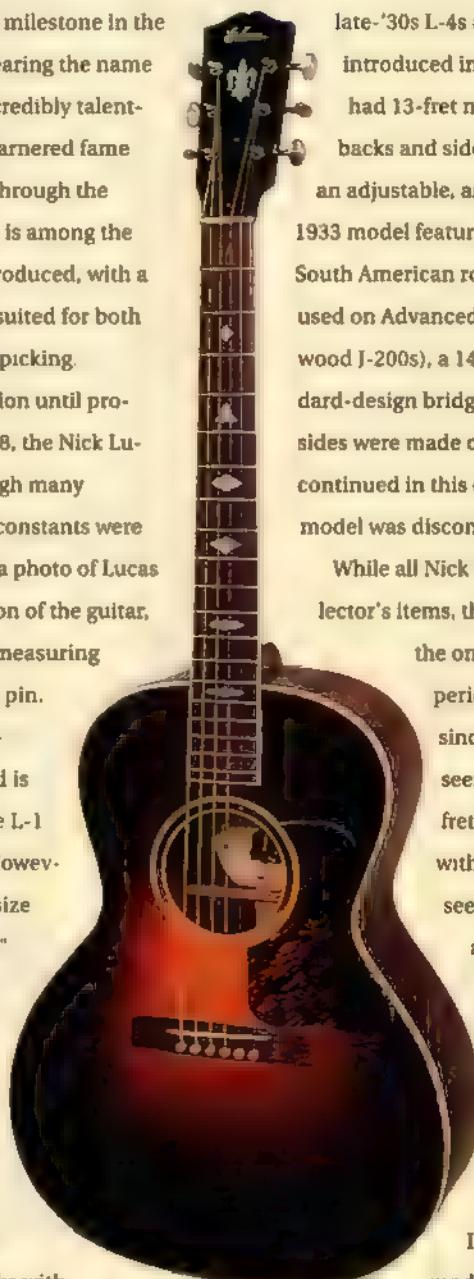
The 1928 model measures 13 1/2" wide, and is the same shape as the L-1 of the same period. However, in 1929, the body size was enlarged to 14 3/4" wide, with the same shape as the 1933 model shown here [serial #90562].

The earliest Lucas guitars featured mahogany backs and sides, and 12-fret necks with fretboard inlays similar to those on the TB-5 Gibson banjos from 1923 and 1924. (The typical inlay pattern seen here—which is the

same as those on Gibson's TB-2 banjos from 1925 to 1929, as well as early-'30s L-7s, and late-'30s L-4s and A-50 mandolins—was introduced in '28.) By 1932, Lucas had 13-fret necks, Brazilian-rosewood backs and sides, trapeze tailpieces, and an adjustable, archtop-style bridge. This 1933 model features a back and sides of South American rosewood (the same type used on Advanced Jumbos and early rosewood J-200s), a 14-fret neck, and a standard-design bridge. By 1934, the back and sides were made of curly maple, and they continued in this configuration until the model was discontinued.

While all Nick Lucas guitars are rare collector's items, the rarest variation by far is the one depicted here. In my experience collecting guitars since 1963, I had never seen—or even heard of—a 14-fret rosewood Lucas model with the standard bridge until seeing a photo of one in an auction catalog a little over a year ago. Since then, I have come to own two—including the one in this photo. Besides these two and the auction-catalog guitar, I've only seen one other model like this. While I strongly suspect that more exist, this is one of the rarest and most desirable of all Gibson flat-top guitars.

—GEORGE GRUHN, [gruhn.com](http://gruhn.com)



## TECHNO TOOLS

### Freaks of Frankfurt

This year marked the 23rd anniversary of the annual Musikmesse in Frankfurt, Germany—the world's largest musical-instrument trade show. Plenty of the guitars at Musikmesse never make it to stateside retailers, so I thought I'd offer a recap on some eccentric axes I've affectionately dubbed "Freaks of Frankfurt."

Travel guitars were big this year, and Risa (risa-music.de) makes some funky little road warriors. The 17"-scale Guitarlele is tuned either a fourth or a fifth above standard, and features a rosewood-topped alder neck, volume and tone controls, lipstick-tube single-coils, and a choice of solid or hollow body styles. Not weird enough? Try Risa's 4-string version (tuned like a ukulele), the 8-string model (in mandola tuning), or the headless Uke-Stick.

The Bone—by Triff of Switzerland (the-bone.ch)—is another high-end travel guitar that features a one-piece maple core to which you can attach stainless-steel "body clips" to give it the look of a modernistic electric. Other features include an ebony fretboard, a humbucker that operates in parallel or series, and tiny tuners behind the bridge.

In the "Mad Genius" category, the Thidell guitar (thidell.com) offers 31 frets per octave (56 frets total), for what the company claims is the purest possible intonation. All frets are intonated and compensated, and other features include three single-coils, a fretboard available in exotic woods, double truss rods, and a "synchron" bridge that keeps the strings in tune when using the tremolo.

Being that we live in the Plastic Age, Switch Music offers plastic guitars that use what they call "Mechanical Tone Modeling"—a system that allows you to insert various tone modules into the guitar body. Purportedly, the modules connect to "tone tunnels" inside the body that pick up string vibrations and conduct their energy through the instrument. Switch claims this can simulate various types of wood—an important factor in ecology-conscious Europe.

Another ax made of synthetic materials is the one-piece Catalyst Panthera guitar (catalyst-instruments.com). The Panthera is made of a ceramic-graphite composite that the company calls SoundCompound, and they claim its millions of microscopic glass bubbles act like resonators to improve upon the acoustic and mechanical properties of even the finest woods.

—CRAIG ANDERTON



## STUDIO LOG



### Tracking "No Light"

**Album:** *Lost Angel* (Hollywood Records) by 3rd Strike  
**Parts:** All

**Guitarists:** Todd Deguchi and Erik Carlsson

**Guitars:** Ibanez AX220 Custom (Deguchi); Ibanez S-Classic (Carlsson).

**Strings:** D'Addario, .010-.052 (Deguchi); Ernie Ball, .010-.052 (Carlsson).

**Amplifiers:** Vintage Magnavox (Deguchi); three-amp rig composed of a Rivera Knucklehead, a Bogner Oberschall, and a Marshall JCM 2000 (Carlsson).

**Effects:** None (Deguchi); Ibanez Auto Filter on breakdown, "tons" of compression (Carlsson).

**Tuning:** Dropped-D.

**Creative Concept:** "We wanted our parts to mirror the dark mood of the lyrics," says Carlsson. "There are two guitar tracks—I played one and Todd played the other. In the verses, our picking patterns are the same. He plays in a low register, and I play an octave above him—except that I add a harmony on the top two notes of the line. Then, on the second half of the verse, I start playing this real ethereal harmonic part that flows in and out of the background. That approach was inspired by jazz improvisation. I mean, what's the point of two guitar players in a band doubling each other all the time? I wanted to create some subtle, but lush harmonic interest."

"For the chorus, we didn't go for that typical, chugging barre-chord thing, either," says Deguchi. "We wanted something that was hard, but that also changed melodic patterns to give Jim [Korthe, vocalist] more to work with."

"We tuned to dropped-D, so when we barred the low strings, it allowed us to easily add a 9th on the fourth string," explains Carlsson. "That flavored the chords with some ambiguity, and it made the progression sound cooler."

"You know, you can get really deep about stuff—and play with a bunch of effects and everything—but there's still nothing better than a simple, pounding riff to drive a song," says Deguchi. "I think our parts on 'No Light' are a good balance of heaviness, technique, and empathy for the song and the singer."

—MICHAEL KROTH

## FRETWIRE

ders, the label—a joint venture with Columbia Records—will open offices in Los Angeles and Nashville. DMZ's first release is a self-titled album from **Ralph Stanley**, who took home a Grammy for his work on the *O Brother* soundtrack. On the other end of the spectrum, Vans—maker of the classic skateboarding shoe—is also starting a label. **Vans Records** will be headed by **Pen-nywise** frontman, **Jim Lindberg**. Though no bands have been signed as of press time, the roster will most likely appeal to those involved in skateboard culture, as epitomized by the long-running **Vans Warped Tour**. Check out [vans.com](http://vans.com) for more info. . . .

**MEGADETH NO MORE:** In April, **Dave Mustaine** announced the disbanding of **Megadeth**, due to a serious injury to his left arm and hand. According to [mtv.com](http://mtv.com), Mustaine relapsed in January after a decade of sobriety, and subsequently checked into a Texas rehab, where the accident occurred. Although the events leading to the injury have not been disclosed, Mustaine revealed via a press release that he suffers from radial neuropathy—a compressed radial nerve. Physicians aren't sure whether the damage will heal completely, but say if it does, it will take approximately a year. As for the future, Mustaine said: "For the time being, I have decided to exit Megadeth, and explore other areas of the music business where I might be able to make a contribution without being able to play my instrument. I am working hard with a great team of doctors and physical therapists, and, God willing, someday I hope to play guitar again." —EMILY FASTEN



### — MY FAVORITE GUITAR PLAYER **Billy Gibbons**



**"BILLY F. GIBBONS SAYS**  
do not miss the January 2002 issue. Why? Because this is the one that dramatizes the best of the best. Whether you're a thrash 'n' bash metalhead or a smooth 'n' groove, slide 'n' slither professional, this issue will bring you back to square one, and then send you beyond the planets. There are some serious moments to behold, and some serious moments yet to hold.

"And for the truly adventuresome 6-string fanatics, do whatever it takes to snag the very first issue (Volume 1, Number 1, 1967). I've got every single issue of *GP*, but when I saw that first one on the newsstand, it was the most unexpected spotlight on that which we all love the most—the guitar. What we enjoy now is many years of focus on our most prized plank. Read on, *mi amigos*, and play them blues!"

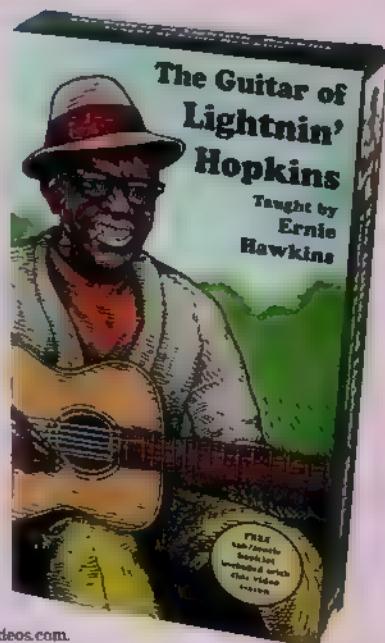
—BILLY GIBBONS, APRIL, 2002

### LEARNING CURVE

#### *The Guitar of Lightnin' Hopkins*

**C**onsidering blues legend Lightnin' Hopkins' sparse style, anyone wanting to learn his tunes may think a simple songbook sufficient. But slap *The Guitar of Lightnin' Hopkins* into your VCR, and it will be immediately apparent the master's style is packed with subtleties that sheet music can't elucidate. In fact, Hopkins' music is so timeless and heavy because of his quirks and elusive groove.

This is where roots-guru Ernie Hawkins comes in. Hawkins—who studied with blues godfathers Rev. Gary Davis, Son House, and Mississippi Fred McDowell—not only delivers the skinny on how to play five Hopkins' classics ("Pull a Party," "Goin' Down Slow," "Shining Moon," "Baby Please Don't Go," and "Take Me Back"), he also decodes the Texas blues king's turnarounds and licks, as well as his unorthodox timing. Hawkins' delivery may feel a little dry and impersonal, but you can't fault his knowledge and thoroughness. The video includes live footage of Hopkins' grooving onstage in the '50s and '60s, and you also get a songbook that provides tablature and standard notation of all the songs and major points Hawkins covers on screen. —SHAWN HAMMOND



Stefan Grossman's Guitar Workshop, Box 802, Sparta, NJ 07871; (201) 729-5544; [guitarvideos.com](http://guitarvideos.com).

## SONG CRAFT Neil Finn

**N**eil Finn's achingly beautiful melodies, quirky soundscapes, and evocative singing voice coalesce to make him one of rock's most cinematic songwriters. In 1979, while a member of New Zealand new wavers Split Enz, he wrote "I Got You," one of the catchiest tunes ever to blast out of a radio. For his next venture, Crowded House, Finn's creative muse unleashed international megahits such as "Don't Dream It's Over" and "Something So Strong," as well as 1991's *Woodface*—an almost perfect blend of songcraft, audio production, and expressive performances.

Now a solo artist, Finn's latest release, *One All* (Network America), is melodically deep and sonically experimental without being the least bit inaccessible. His ongoing love affair with guitarcraft (his main guitars are a '58 Gretsch Firebird and a '68 Gibson goldtop Les Paul) also proclaims that Finn is a songwriter who understands the power of sound.

MICHAEL MOLENDA

"When I'm writing, I try to capture the essence of a song's rhythm—as well as the richness of the chords I have in my head—but I don't conceptualize my approach to the work as a guitar player," says Finn. "In other words, I don't sit down and say something like, 'This song would work best with a scratchy, funky guitar part.' I just play along and see what happens, because I'm not interested in being predictable. My songs are often traditional and melodic, anyway, and I'm never satisfied with a song unless it goes somewhere unexpected.

"This is where the studio becomes so important, because a song isn't really known

until it's recorded. Unfortunately, a lot of record making these days is about defining what a song should sound like when it's finished. It's all paint-by-the-numbers, and that approach can produce extremely sterile songs. I believe it's best to make music that feels good as you're doing it right now

Every song should be a little mysterious before you record it, so that there's a chance you'll fumble into something startling and unlikely. I'm always looking for a magical surprise in the studio.

"Another way to avoid making generic music is to not study your influences too

well. If you slave over learning someone else's parts, you run the risk of losing your own personality in the process. Whereas, if you haven't mastered every lick, riff, and solo, then you have this wonderful capacity to constantly get it all wrong in a really beautiful way."





**THE ARTIST FORMERLY KNOWN AS THE FRUSTRATED GUY WHO  
WAS ALWAYS WHINING ABOUT WANTING TO PLAY GUITAR.**



[WWW.TAYLORGUITARS.COM](http://WWW.TAYLORGUITARS.COM)



Taylor Guitars: 1940 Gilcrease Way, El Cajon, CA 92020-1098.  
The Taylor Logo and the Taylor Peghead Design® are registered trademarks.

# New Gear

By Emily Fasten



## KUSTOM

Kustom has updated the look of its K2 line of acoustic amplifiers with brown Tolex covers, brown woven grille cloth, leather handles, and a wood control panels. The KAA 30 TH (\$277) features 30 watts, a 10" Celestion speaker, spring reverb, and an analog chorus. The KAA65 TH (\$379.95, pictured) offers 65 watts, a 12" Celestion, active and passive inputs, a mic input, and eight 24-bit digital effects. **Kustom**, 4940 Delhi Pike, Cincinnati, OH 45238; (513) 451-5000; [kustom.com](http://kustom.com).

## 1. VOX

When Vox unveiled the first wah-wah pedal in the '60s, it was an effort to emulate the sound of a muted trumpet, so it made sense to recruit trumpeter Clyde McCoy as an endorser. In commemoration of the device that changed music forever, Vox has updated and reissued the Clyde McCoy Wah pedal (\$250). Like the original, the circuit is based on a custom-tuned inductor made by Fasel, and the pedal features a sketch of McCoy on the bottom plate. Updates include true-bypass switching, a custom-taper potentiometer, an AC adapter jack, a gray Ham-

mertone finish, and a vinyl carrying case. **Vox**, 316 South Service Road, Melville, NY 11747; (516) 333-9100; [vox.co.uk](http://vox.co.uk).

## 2. DIGITECH

DigiTech's ten new stomp-boxes (\$119-\$144) all use the company's AudioDNA technology. The Metal Master (pictured), Hot Rod, and Tone Driver distortion pedals feature both normal and cabinet-modeling outputs,



as well as a Warp knob for mixing two different models. The 16-voice Multi-Chorus has stereo outputs and a variable voice control, and the Hyper Phase and Turbo Flange each have seven operation modes that include voicing, triggering, and step functions. The DigiDelay offers four seconds of delay time, tap tempo, ping-pong, and tape delay, and the DigiReverb has a selection of springs, plates, rooms, and

halls. The Main Squeeze compressor/sustainer features dbx OverEasy compression,



and the Synth Wah envelope filter has DigiTech's exclusive "vowel-select" capability. **DigiTech**, dist. by Harman Music Group, 8760 S. Sandy Parkway, Sandy, UT 84070; (801) 566-8800; [digitech.com](http://digitech.com).

## 3. EPIPHONE

The new Goth series drapes the Les Paul Studio (\$659), Flying V (\$699, pictured), Explorer (\$699), and SG models (\$599) in vampire-approved black (including all hardware). Each guitar features two open-coil humbuckers, a mahogany body and neck, and an ebony fretboard. The Les Paul Studio adds an alder top. **Epiphone**, dist. by Gibson, 645 Massman Dr., Nashville, TN 37210, (615) 871-4500; [epiphone.com](http://epiphone.com).





#### 4. MORLEY

The CLW Classic Wah (\$119) features Morely's Electro-Optical circuitry—which is completely devoid of mechanical pots. The pedal comes in a heavy-duty metal chassis and has an LED indicator, an easy-open battery compartment, and a two-year warranty. **Morley**, 185 Detroit St., Cary, IL 60013; (847) 639-4646; morleypedals.com.

#### 5. GODIN

The Multiac Fretless guitar (\$1,474 with semi-gloss finish; \$1,574 with high-gloss) pairs nylon strings with a mahogany neck, a fretless ebony fingerboard, a solid spruce top, and a chambered mahogany body. It features custom RMC electronics with a 13-pin connector for use with a guitar synth. A hardshell



case is included. **Godin**, 19420 Avenue Clark Graham, Baie D'Urfe, Quebec, Canada H9X 3R8; (514) 457-7977; godinguitars.com.

#### 6. D'AQUISTO

The Tony Rice Artist Series guitar strings (\$8.95) are made of nickel-plated steel, and are the same strings that Rice uses onstage and in the studio. They feature "permaloc" ball ends to prevent slippage, and come gauged .013, .017, .026w, .035w, .045w, and .057w. **D'Aquisto Strings**, Box 569, Deer Park, NY 11729; (631) 586-4426; daquisto.com.

#### 7. BRIAN MOORE

The limited-edition Mountain Inlay models (\$1,495) from the i2000 line include the i9 Chocolate (pictured) and the i9f Blue Mountain, which feature a 12th-fret inlay

#### L.R. BAGGS

The iBeam Onboard System (\$259) pairs an acoustic-guitar preamp with a bridge plate transducer. The electronics incorporate the company's Para DI circuitry and Garrett Null feedback control. The preamp can be affixed with a Phillips-head screwdriver. **L.R. Baggs**, 483 North Frontage Rd., Nipomo, CA 93444; (805) 929-3545; lrbaggs.com.

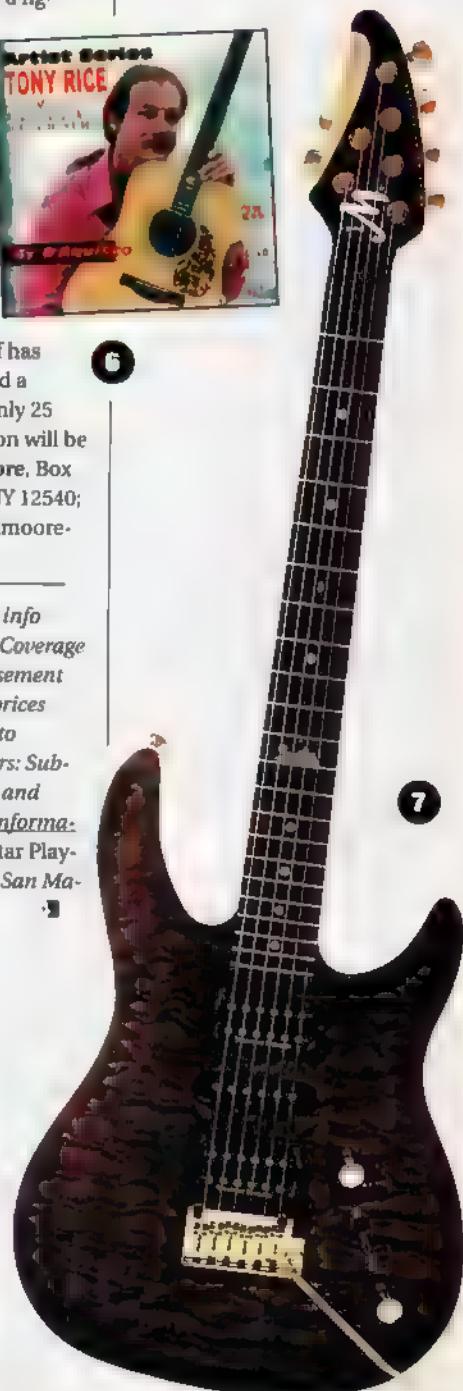


of abalone, nickel-silver, and ivory. They also offer a figured-maple top, a rosewood fretboard, and Seymour Duncan pickups (an Alnico II in the neck and middle positions, and a JB in the bridge position). The i9 comes with gold hardware, and the i9f has chrome hardware and a Floyd Rose bridge. Only 25 models of each version will be produced. **Brian Moore**, Box 540, LaGrangeville, NY 12540; (845) 486-0744; brianmoore-guitars.com.

*New Gear is based on info from manufacturers. Coverage does not imply endorsement by Guitar Player. All prices and specs are subject to change. Manufacturers: Submit your press release and photo with list price information to New Gear, Guitar Player, 2800 Campus Dr., San Mateo, CA 94403.*

#### SPOT INC.

The Spot String Changing Kit (\$74) comes in walnut, cherry, maple, or mahogany, with walnut inlay (except the walnut Spot, which comes with maple inlay). The kit features a magnetic closure system, and includes diagonal cutting pliers, an A-440 tuning fork, a hollow screwdriver handle that stores four interchangeable bits, a string winder with a built-in bridge-pin remover, and a stainless-steel box for pick storage. A custom nameplate is engraved free of charge. **Spot Inc.**, 90 Rankin St. Unit 28, Waterloo, Ontario, Canada N2V 2B3; (519) 880-9294; spotmusicbox.com.



# BRING on the guitar amp

CARVIN

CARVIN

CARVIN

CARVIN

Visit us at  
[jamroom.com](http://www.jamroom.com)

The rebirth of Carvin guitar amp amps represent a giant leap forward in guitar amp technology! The awesome new sonic tube Emulation circuitry, Neil 12AX7 and EL34 tube saturation and compression—fooling the most die-hard tube player! The stunning LEAD channel boasts a 72 dB dynamic range going from shimmering clean, authentic high gain to soft clipping to full blown overdrive with total headroom. The high-powered CLEAN channel is crystal clear, with options for single coil and humbucking pickup.

It's also featuring 1100 watts of reverb and an incredible digital processor giving you 100 built-in effects from Reverb, Echo and Flanger with fully adjustable parameters.

Models include the powerful 100w SX100H head, SX200 twin speaker, SX100 single 12, and 60w SX50 single 12 combo. The featured GT12 100w speaker with a massive 8 lb. magnet structure reproduces classic guitar sounds and harmonics with perfect balance and clarity.

The BC127 is our most popular neck-through-body guitar featuring a Rapid Play Neck™ and C22 Classic Humbuckers. Made and sold factory direct in the USA.

"The amazing thing about the SX dirty channel is the TONE – incredible for a solid state amp. It probably would have fooled me if I didn't know better. It was fat and thick, yet defined and aggressive. The way it has that juicy mid-range sustain and the way the notes burn just like a high-gain tube amp is amazing... It really does sound very much like a great tube amp!" – BEN FREY

"This is one fine amp. I also own a Line 6 Flextone 2x12 and the Carvin SX-50 actually sounds better than the expensive Line 6 in many respects. Hendrix, Lynch, SPV - yeah it's in there! The best purchase I ever made for \$300 bucks!" – CHRIS MANNING

"This remarkable sounding BC127 is deep and clear with nice stringiness and snap. Notes sound round and harmonically detailed in every humbucker mode, and the single coil selections are bright and punchy!" – ANTHONY THOMPSON, GUITAR PLAYER

BC127 starting at \$399  
shown with optional Koa body  
• tobacco sunburst • gold hardware  
• abalone inlays • matching headstock



**CARVIN**  
300.854.2225 [www.carvin.com](http://www.carvin.com)

To order, ship or for a FREE catalog [www.carvin.com](http://www.carvin.com) or BC127  
WORLD'S #1 FACTORY DIRECT MUSIC STORE  
Enter carvin.com's weekly FREE GEAR giveaway!



# Trey Anastasio

Mashed-Potato Mountains

By Andy Ellis

"I feel like Richard Dreyfuss' character in *Close Encounters of the Third Kind*," laughs Trey Anastasio, the fleet-fingered guitarist for the world's premier jam band, Phish. "He had this mountain in his head, and he had to manifest it somehow, whether using mashed potatoes or mud. That's exactly what it was like making my solo record.

"I write music compulsively," admits Anastasio. "It's to the point where I have to stop myself in order to have a life."

## Trey Anastasio

For five or six years, I imagined a horn-driven ensemble conceptually based on interlocking African rhythms, yet with the timbral colors of a big band and the energy of rock. I was obsessed with this concept, and now it's finally done."

The guitarist's mashed-potato mountain is *Trey Anastasio* (Elektra)—an album of intense improvisations and exquisitely crafted horn and orchestral arrangements. In several songs, the strands of burning extemporization and precise composition are so tightly woven that it's nearly impossible to discern how the music was

captured in the studio.

"My goal was to erase the line between improvisation and studied composition," says Anastasio. "In that regard, 'Last Tube' is the most successful song on the album. Some of the musicians worked from charts, others played lines I sang to them, and some just improvised. The basic track was a jam that I wanted to cook for 11 minutes without ever getting self-indulgent, boring, or repetitive. Then there's a 17-piece orchestra playing intricate parts over a relentless drum and bass groove, and horns that play off the guitar. I wrote the orchestration to fit my guitar solo after I recorded it. To do an album like

this, you have to be ready at any point to speak the language of whoever comes in—which means knowing how to write charts, or sing parts to musicians who play by ear, or coax dramatic performances from improvisers. Now I can see why it's important to learn these different skills at a young age."

Anastasio recorded his nine-piece band (guitar, bass, drums, organ, trumpet, alto and tenor sax, trombone, and percussion), a string quartet, and a full orchestra in his Vermont studio, The Barn. "I've got a 70-input API board and a big space—which is essential for recording an orchestra," he says. "We tracked to 2" tape, and used Pro Tools for overdubs. 'Alive Again' and 'Flock of Words' were recorded live, and 'Push on 'Til the Day' was done in one take. 'Night Speaks to a Woman' is live, but I doubled the guitar. 'Money, Love and Change' is more of a studio thing. The jam in the beginning is *really* live—from a show at the Greek Theater in Berkeley, California—but then we started screwing around by adding parts. 'Cayman Review' is one live take, except for an overdubbed guitar intro. For that, I used a white Strat going through a little transistor Kalamazoo amp. I have some guilt associated with that Strat because a promoter sent it backstage at a Phish show and asked us to sign it for an auction. But I kept it because I liked it so much."

On "Night Speaks to a Woman," Anastasio used the "nicked" Strat, and tracked the raunchy tones through two cranked amps: the Kalamazoo and a brown Fender Deluxe. The acoustic on "At the Gazebo" and "Ray Dawn Balloon" is a Martin D-45. For all other songs, Anastasio relied on his trademark custom Languedoc archtop (equipped with Schaller humbuckers and strung with D'Addario .010s).

"That's my baby—no change there," he says. "But I've switched amps. I've been touring with Deluxes for years, but 98 percent of the album was tracked with the Mesa/Boogie Mark III I played in the early days of Phish. And as a tribute to Lowell George, I ran through a Leslie."

But as far as Anastasio developed through the experience of making his solo album, it was startling for him to see his limitations come into clearer focus. "As I get closer to the sound that's obsessing me, I see I'm really ten steps further away from it," he admits. "For example, working with horns showed me how deep Duke Ellington, Count Basie, and Benny Goodman really are. This also applies to guitar. Think you're starting to get a handle on some Jimi Hendrix licks? Well, if you really get good, then you'll conclude that no one is worthy of carrying his guitar case. I'm convinced he was a gaping hole into some other dimension. When a Hendrix song ends, it sounds like all the demons are being sucked back into his chest—schuutt. Now that's mind-altering music."

## Roccaforte Amps Tone and Burn Giveaway!

No Flame's



The Same!

### Flame Series Hi-Gain 100, Custom 80, Custom 40

Value Tone, Hand Wired Turret Board, Custom Wound Mercury Magnetics  
Solid Flame Maple Construction, Triple Arc Shell, Tolex, Deep Glass Finish



18 Watt Combo Hi-Gain 100, Custom 80, Custom 40

18 Watt Head

Roccaforte Inc. 3 Via Tunas San Clemente, Ca. 92673  
Phone (949) 488-0259 Fax (949) 488-2592  
RoccaforteAmps.com

Flame Series Dealers Welcome

Amp Giveaway Contest Details

Log on at [RoccaforteAmps.com](http://RoccaforteAmps.com)

THE  
**124**  
SECRETS  
OF  
EFFECTIVE GUITAR PLAYING.



*Actual Size*

The 124 secrets of effective guitar playing are all in this box – The PANDORA PX4 Personal Multi Effects Processor. 124 effects fueled by Korg's REMS modeling technology. A selection of the world's most coveted guitar amps, cabinets, classic and modern effects pedals, even single coil and humbucker models. All waiting to go wherever you go. The PX4 is packed with a profusion of great features, too, like seven simultaneous effects, a killer virtual feedback effect, an intelligent pitch shifter, drums and bass, a built-in phrase trainer and much more. And with a pair of headphones you can play at any volume, anytime and anywhere. The PANDORA PX4. The secret's out.

**TONEWORKS**  
**KORG**

© 2002 Korg USA, 326 S. Service Rd., Melville, NY 11747. For the Korg dealer nearest you, call 516-694-8160. For more info via faxback, (516) 694-8335. Order 33067. [www.korg.com](http://www.korg.com)

# POWER

Photography by Andrew MacNaughton



# RUSH

## zenTera

[hughes-and-kettner  
.com/  
zentera](http://hughes-and-kettner.com/zentera)

**Hughes & Kettner®**  
TECHNOLOGY OF TONE

"As a little kid, I sang a lot," says Douglas. "But I quit singing the moment I started playing Dobro. It became my voice."



# Jerry Douglas

## A Session Ace Goes Solo

By Andy Ellis

**W** just turned down a record date with Lynyrd Skynyrd," sighs Nashville's first-call Dobroist, Jerry Douglas. "It freaks me out to say 'no,' but if I want to have a solo career, I can't be perceived as a session guy who jumps at everything that's thrown at him. That's what I've always done, but now when I dish out my licks, they'll go on *my* albums."

Douglas' commitment to his own music will come as a shock to dozens of artists and producers who summon him whenever they crave the swooping holler of a squareneck resonator. But the studio world's loss is the guitar community's gain, as Douglas' new

solo album, *Lookout for Hope* (Sugar Hill), reveals the extraordinary musicality and technical finesse that has made the 46-year-old Ohio native the best-known Dobro picker in the history of the instrument. From pensive lap-slide solos to bluegrass barn-burners to telepathic ensemble improvisations, Douglas' music is evocative, eclectic, and richly detailed.

The CD's ten-minute title cut—a Bill Frisell composition—features Trey Anastasio and flatpicking phenom Bryan Sutton, as well as the dueling mandolins of Sam Bush and Chris Thile. "Bill taught me 'Lookout for Hope' when Victor Krauss and I backed him

on his *Nashville* tour," explains Douglas. "The tune is dissonant, yet it all makes sense. That's Bill—you can hear the melody in everything he plays, but it's so *wrong*. He's one of the coolest musicians I've heard in the last ten years. I wanted to record my version without drums, so I asked Sam and Chris to play percussively. I panned them left and right, and they became the 'drum kit.' Then I sent a stereo mix to Trey on a Tascam DA-88 tape and said, 'You've got six tracks. I want your first impression, then go inside the music and figure out some parts.' He came up with some amazing stuff—patterns and countermelodies that sounded like

## The 22 year Groove

Hard to believe, but 22 years of Groove Tubes are now behind us. I thank each of you who've supported us. We all share a common blessing: those pesky musician's ears. We know when it's right, and suffer when it's wrong. It's been my heart's desire as a guitarist to seek great tone. Without these ears, and the grace of God, I would not be writing this letter to share a few stories from our past.

### Summer of 1979:

#### Groove Tubes is born

I was shootin' pool and talkin' tone with my pal, Jaco Pastorius. I had just invented a way to measure and match power tubes to make the amp more musical. Our matched tubes sustained longer, had better balance, and could be distortion rated from #1 (early distortion, softer compression) to #10 (late distortion, more dynamic). We could hear the difference, and I knew I had a company, but was stuck on the name. Jaco suggested we write down every name that came to mind. Hours later, out came "Groove Tubes," and the 20 year adventure had begun. Today, Groove Tubes is the world's leading brand and are sold around the world. We are also honored that amp makers like Fender, Ampeg, Soldano and many others choose our tubes. Jaco, if you're reading this in heaven, thanks.

### Spring 1992: The Soul-o amps

Red Rhodes and I developed our Soul-o series amps out of our D75 tube amp and Tri-tube preamp, adding more innovations: power stage switching from Class A/B to Class A; Clean and Scream channels could be played together; a parallel FX loop with mix control; shock mounted tubes and chassis for clarity at higher volumes; and a rack space to hold an FX unit. Red died in 1995, but GT Custom Shop still builds our Soul-o amps, and Red's still smilin' some where up in heaven.



### Spring 2002: The Soul-o Single

The Single is a true single ended Class A amp we designed especially for recording or gigs that mic the amp. It has many Soul-o features, but what makes it unique is it can use ANY dual triode preamp tube in either preamp stage (ie: 12AX7, 12AT7, 5751), and also ANY power tube (ie: 6L6, 6V6, EL34, KT66, KT88, even a EL84!) and without rebiasing...just change them and *Hear the Difference!*

After 22 years of divine inspiration, I doubt He'll let us down now. If you will continue to lend us your ears, and honor us with your business, I'll keep trying to make a difference you can hear.

Thanks again and God Bless you all,

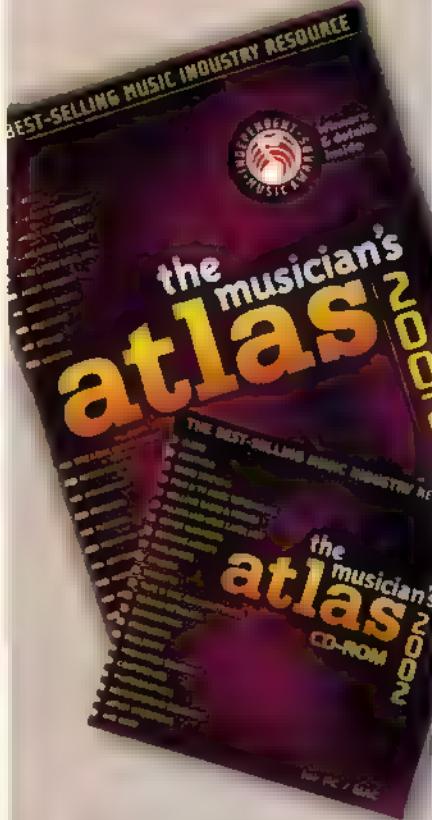
Aspen Pittman

**Groove  
Tubes**

Now the difference

[www.groovetubes.com](http://www.groovetubes.com) • (818) 361-4500

## The #1 Music Industry Directory



## Over 15,000 Music Business Contacts

- Record label A&R
- Radio program directors
- Talent buyers
- Film & TV music supervisors
- Managers
- Agents
- Lawyers
- Distributors
- Publishers
- Producers
- Radio promoters
- Music journalists
- CD manufacturers
- Merchandisers
- and much more.

Visit [www.MusiciansAtlas.com](http://www.MusiciansAtlas.com) or send \$29.90 for each Atlas or \$158.90 for each CD-Rom to:  
The Musician's Atlas  
P.O. Box 682, Nyack, NY 10960

## Jerry Douglas

sequenced keyboard parts—but he'd played them all on acoustic guitar. We chopped up his lines and ran them through a Leslie cabinet to get a B3 sound. It ended up sounding like a John Scofield tune!"

Douglas used a bevy of instruments on *Lookout for Hope*, including three Scheerhorn resonator models (an L-body, a Regal body, and a Headless), his signature model Gibson JD Dobro, a vintage Kona lap-slide guitar, and a square-neck Telecaster lap steel made by Fred Stuart of the Fender Custom Shop.

"I like to cast my guitars," says Douglas. "For Duane Allman's 'Little Martha,' I laid down the basic bed on the Gibson JD tuned to open D [D, A, D, F#, A, D, low to high]. Then I tried different guitars to see which one would sound best soloing against the main track. I settled on the L-body Scheerhorn, tuned to open G [G, B, D, G, B, D]. It has a crisp, sparkling high end, which sits nicely over the Dobro's midrange."

Listening to the sweet cry of the resonators in *Lookout for Hope*, you'd never guess that Douglas once struggled to produce great tones in the studio. "When I came to Nashville in late '78, most engineers didn't know how to record a Dobro," he says. "They'd just set up a mic and hope for the best. At that point, it was a novelty instrument—something thin and whiney that producers used to label a track as a country song. But I was playing Dobro differently from the guys they'd recorded before. I approached it as a *lead* instrument, and engineers had to learn to dig out the sound. Eventually, they found the sweet spot: It's on the treble-string side, right between the screen and the coverplate."

Douglas likes to record his Dobro with either a Neumann U49 or U50 large-diaphragm condenser positioned about five inches above the body. "From there, I'm able to mix my own tone right to tape," he says. "The low end comes through the small, screen-covered holes, and the upper-mids and highs rise from the cone through the coverplate. So, if I want my lines to sink back into the track—but still have some cut—I'll lean left to bring the coverplate under the mic. But on a slower song, where a fat tone can really shine, I'll lean right to accentuate the bass. To get a huge, unmistakable Dobro sound, I'll put a second mic over my left shoulder—so it hears what I'm hearing—and I'll blend that sound with the close mic."

For would-be Dobroists, Douglas offers these clues: "Listen to Josh Graves with Flatt and Scruggs—he's my foundation. His bluesy touch sets him apart from all the early Dobro players. And also check out Mike Auldridge, who made his name with the Seldom Scene, a Washington, D.C., bluegrass band. He played Byrds and Beatles songs on the Dobro, and that was a revelation."



# Calling All Musicians...

*The Fostex VF80 has arrived.*

The VF80 8-Track Digital Power Tool follows in the tradition of its 16-track predecessor, the VF160. It's an all-in-one solution to today's recording needs—a 20GB digital hard disk recorder, digital mixer, effects processor, digital editor, and digital mastering device with an optional built-in CD burner.

Whether you are a guitarist taking advantage of the specially designed amp modeling, a vocalist using the great sounding on-board mic modeling, or a keyboardist utilizing the built-in MIDI connections, the VF80 provides a little something for everyone. So check out the VF80 at your Fostex Dealer today and spread the word.



If you're a guitar player, you're really going to love the dedicated guitar inputs and simulation-effects controls. These are not just re-worked tone controls, these are useful, powerful algorithms that will help you create new sounds.

**Fostex**  
[www.fostex.com](http://www.fostex.com)

See what Frank's talking about at these leading retailers . . .

**FLORIDA:**  
Greenshift Music, Tampa

**ILLINOIS:**  
Brookdale Music, Naperville  
Beautiful Music, Downers Grove

**KENTUCKY:**  
Showcase Music, Louisville

**MASSACHUSETTS:**  
Kurlan Music, Worcester

**MARYLAND:**  
Carpenter's World of Music,  
Hagerstown

**MAINE:**  
Perkin's Music House, East Winthrop

**MISSOURI:**  
Music City, Springfield  
Glory Days Music, Joplin

**NEW JERSEY:**  
Robbie's Music, Mahwah  
Robbie's Music, Wayne

**NEW YORK:**  
Murphy's Music, Melville  
Music Lovers, Rochester

**OHIO:**  
New York Music, Boardman  
Centerville Music, Centerville  
Music Clinic, St. Mary's

**PENNSYLVANIA:**  
Triple R Guitar, Lamoyne  
Best Bet Music, Scranton  
Guitars Plus, Wexford

**SOUTH CAROLINA:**  
Eastside Guitars, Greenville

**TEXAS:**  
Dave and Deb's Music, Longview

**WISCONSIN:**  
Schmitt Music, Racine  
Ward-Brodt Music, Madison

**WEST VIRGINIA:**  
Lollipop Music, Princeton.

Visit [www.laneyusa.com](http://www.laneyusa.com) for a complete listing of Laney retailers.



# FRANK CARILLO

**Profile:** Soloist, sideman, writer, session veteran, producer. Frank's resume would make any guitarist envious - it includes work with Peter Frampton, Joan Jett, Golden Earring and others. You can catch Frank on tour with John Hammond's Wicked Grin.

**Amp of Choice:** "My Laney VC30. I had a favorite amp that I used for years, but the VC30 retired it. Nothing I've ever played is as gritty and soulful. It brings out the best in my playing and people notice."



**VC30:** "Class A" 30 watt dual channel combo. Clean "Vintage" sounds of the 60's with switchable overdrive channel. Available in a 1 x 12", 2 x 10", or 2 x 12" speaker configuration. From \$899.99.

## Laney

©2002 Laney USA • PO Box 2632 • Mount Pleasant, SC 29465-2632  
Toll-Free Phone 888-860-1668 • Toll-Free Fax 888-863-0763  
E-mail: [sales@laneyusa.com](mailto:sales@laneyusa.com) • [www.laneyusa.com](http://www.laneyusa.com)

"I try to look at the neck like a piano, where you have access to all these huge jumps," says Eklundh. "Melodies are nothing but intervals anyway, but I try to avoid the obvious ones."



# Mattias Eklundh

## Hardware Wars

By Matt Blackett

**W**henever I sent my music to Favored Nations," says Swedish shred-freak Mattias "IA" Eklundh. "But one day I got an e-mail from Steve Vai saying he had heard my stuff and liked it. I thought it was a bad joke, but once I realized it was for real, I was amazed. There are millions of great guitarists out there, yet he chose me. It's far beyond flattering."

What Vai heard was a dizzying display of chops, weird noises, and a healthy dose of humor—elements that are all over Eklundh's CD, *Freak Guitar* [Favored Nations].

The chops come from intense woodshedding by Eklundh, who took up drums at six, and guitar when he was 13. The weird noises are generated by vibrators, hose clamps, remote control devices, and the coolest use of harmonics in a long time. As for the humor, it permeates every track on *Freak Guitar*—from a turbo-charged cover of "La Bamba" to a gypsy-jazz rendition of Kiss' "Detroit Rock City."

An Eklundh trademark is his use of huge interval skips—skips so wide that it's easy to assume they were created electronically.

They weren't. "I get e-mails all the time asking about my Whammy pedal," he laughs. "Almost all those strange sounds you hear are done with harmonics."

Eklundh's claim is hard to believe—especially when you listen to the stratospheric glisses in the melody to "Apparatus" and hear notes that are clearly out of the guitar's natural range. "I'm hitting a high-A harmonic on the 14th fret of the G string," he explains, "and I'm also using the 22nd, 17th, and 5th fret harmonics on the high-E string, mixed in with all the fretted notes."

# Quinten Hope

"Aspects of the Soul"



The long awaited  
self-debut from guitarist  
**Quinten Hope**  
is now available.

Get it at:  
[www.quintenhope.com](http://www.quintenhope.com)

## Mattias Eklundh

This is all the *more* amazing when you consider that Eklundh doesn't use a pick or strumming-hand finger to pluck the harmonics. "I just slap my left-hand finger on the string while I'm playing the melody," he says. "I don't pick the harmonics at all. I find that sound to be ugly. I just lower the whammy bar and touch the string, and as I raise the bar, the harmonics jump out. I got into this when I was learning how to play because I couldn't afford fancy effects—I had to use my imagination."

When he can't express himself with fretted notes and harmonics, Eklundh uses whatever is at hand to get his point across. For the creepy noises in "Lisa's Passion for Heavy Metal," he used a hose clip he has owned since he was 15. "It's just a cheap metal clamp that you can get in any hardware store," he says. "I wear it on my right-hand index finger, and I can make great, ugly noises by playing over the pickups with it. For the machine gun blasts in 'Apparatus,' I ran my guitar through a distorted amp and pointed the infrared signal of a Pioneer remote control at the pickups. Sometimes, I'll also put a variable speed vibrator through my gear."

Although he is obviously open to experimentation, Eklundh keeps his "normal" equipment fairly minimal, playing his signature model Ca-

parison guitars exclusively. "It's a small, but growing Japanese company, and they make excellent guitars," he says. "Mine has 27 frets, one humbucker, and one single-coil. The single volume knob is a push-pull pot, and that's how you change pickups. My amp rig is a Laney VH 100R head and a Laney 4x12 cab."

Eklundh's shenanigans and bizarre sounds add a funny, madcap component to *Freak Guitar*, setting him apart from many shred-meisters whose maniacal pursuit of technique often robs them of humor. His wit—combined with his super-human command of the instrument and some very *Flex-able*-esque arrangements—have even drawn comparisons to his boss, Mr. Val.

"In the beginning, I was told I sounded too much like Steve," he admits. "But I like to think I got a little of my own strange Swedish voice in there." Eklundh also cites Kiss, Frank Zappa, John McLaughlin, Tiny Tim, and Van Halen as formative influences.

When he's not recording his "cheesy little songs," Eklundh keeps busy by teaching, doing clinics, playing with his band Freak Kitchen, and gigging in Scandinavia, France, and Japan. "I've been surviving by bending strings and playing with vibrators and hose clips since I was 19," he says. "You have to be a fanatic to do this, and I am. The world of guitar is just a big playground for me."

**Godin**  
NewGuitar  
Concepts

## The Godin LG.

**"The Godin LG is one of the most musical guitars that I have ever played."**

Douglas Baldwin - *Guitar One Magazine*



Godin Guitars are crafted in Canada and assembled by hand in New Hampshire.

[www.godinguitars.com](http://www.godinguitars.com)



## EXPANDING OUR TRACK RECORD.



Korg's D1600 is the world's leading digital multi-track recorder and now we're expanding its capabilities (without expanding its price). We're including a free CD-RW burner and a 40GB hard drive with every new D1600! Packed with great features like uncompressed audio, 16 tracks, 100 scene digital mixing, up to 11 simultaneous effects, sophisticated graphic editing and flexible sync and I/O, the D1600 will put you on the fast track to recording success.



CELESTION

THE VOICE OF  
ROCK AND ROLL

# YNGWIE MALMSTEEN

AND CELESTION SPEAKERS  
PARTNERS IN TONE



## BACKLINE BIO

Yngwie used an early Seventies 50 watt Marshall Super Lead Mk II head and a late Sixties 100 watt Pindi Super Lead, through angled and flat framed Marshall 4x12" cabinets, all loaded with Celestion G12T-75 speakers.

### THE G12T-75

With bass, relaxed mid and vibrant highs, combined with exceptional sensitivity, make the G12T-75 the world's most popular rock guitar speaker.



"When we got off stage after playing at a club's mod night, some girl sneered, 'Well, we don't need another Who,'" says James (left, Tyler is second from right). "But the reason I started a band is because I do need another Who!"



# The Mooney Suzuki

## Sammy James, Jr. & Graham Tyler Rev Up

By Michael Molenda

**T**he Mooney Suzuki's aptly titled *Electric Sweat* (Gammon) evokes a time when brutalized guitars and overcranked amps were tortured by studio processing until the melange sounded like a joyful revolution of chaos and cunning. The record's lineage can be traced to Shel Talmy's feral '60s productions of the Who and the Kinks, but surmising that the Mooney sound is all about abusing gear is missing the point. *Electric Sweat* is certainly enhanced by vintage mics and compressors,

but the heart of the album is four guys in a room, fearlessly bashing out one-take tracks and falling all over themselves to have a blast and get it all *wrong*.

"We're into momentum," says rhythm guitarist/vocalist Sammy James, Jr. "Energy is always more important to us than actual notes. Even Jimi Hendrix—who certainly had what people call 'sick chops'—would sometimes be more about attitude, feel, sound, and color than technique. In fact, while making *Electric Sweat*, we'd re-record a solo if

there weren't enough wrong notes in it."

"The key to what we do is playing less, but meaning more," adds lead guitarist Graham Tyler. "For example, Lou Reed can play one note over and over, but the way he plays that one note is thrilling. That's something that can't be taught, because it's about being able to project what's inside of you. It's that intangible thing that makes music so exciting."

To achieve maximum vibe, the Mooney men free their minds to seek inspiration

There are cheaper cables.  
Just none that are better.



High-purity copper  
Unbreakable, gold-plated brass plugs  
And kevlar Just a few  
of the things that make our Guardian series  
the best cables you can use. Engineered from  
one end to the other for superior performance  
and durability, every Guardian cable is backed with our  
Unlimited Lifetime Warranty—any excuse, even abuse.



[www.procosound.com](http://www.procosound.com)  
800.253.7360

Cables • Rats • Snakes • Direct Boxes • Pro Gear

# WWW. WARMOTH.COM

Your Source for  
Top Quality  
Custom  
Replacement  
Necks, Bodies,  
Pickguards,  
Hardware  
and more!

Hundreds of  
Options Available!

Your Choice  
of Exotic Woods!

Finished or Raw  
We Have it All...

  
**Warmoth**  
Guitar Products, Inc.  
**253-845-0403**  
Serving You Since 1980

## The Mooney Suzuki

without reservation. James often steals riffs from favorite tunes to kick-start his songwriting process, and Tyler says his best solos are driven by "amazing accidents" when he's covered in beer, and flat on his back in a sea of people.

"My delight and frustration about my style is that it's due to a lack of chops and patience," admits Tyler. "I was a big fan of Led Zeppelin, but I couldn't deal with learning Jimmy Page's solos. That forced me to go back and see who influenced him, and I discovered Johnny Guitar Watson, Guitar Slim, and other early blues greats. Hearing the simplicity of what they played was a revelation, and very encouraging. I'd hear a three-note solo that, to me, was cooler and carried more emotion than an 800-note Frank Zappa run, and it was also something I could do."

"Now I'm at a point where I don't want to get any better. I want to remain at a child-like level of guitar playing, because I think that's where a lot of the most honest, exciting, and raw stuff comes from. I think you're taking yourself too seriously if you noodle endlessly over a chord progression looking for the perfect thing to play. You should just surrender to the fact that life, music, and art is most exciting when it's completely unpredictable. If you try to control things, music becomes stale and boring. A lot of people can play a perfect solo, but I would much rather hear the guitar being broken over someone's head."

To power his rhythm rave-ups, James plugs a '71 Fender Telecaster into a late-'60s Orange 80-watt combo. ("I actually use two combos," he says. "It's a good visual effect to have them flanking the drums, but I also need a backup because they're not very reliable on the road.") Tyler's main guitar is a '64 Epiphone Crestwood Deluxe, and his amp is a reissue Vox AC30. Both guitarists use Pyramid strings (.010 sets), and rely on a single effect. James' choice is a Fulltone Full-Drive, and Tyler's is a Roadrunner Super Sonic Fuzz.

The Mooneys' reverence for honesty and exploration sometimes puts them at odds with artists who they feel misuse the power of the guitar. "I hate groups like Korn, Limp Bizkit, and Slipknot," says James. "It's like constipation music. Why bother to use a guitar if you're going to have a completely one-dimensional sound? None of their notes have any attack or sustain or decay—they're either on or off. And the guitar tone seems to be a representation of the message of the band, which is, 'I'm such a freak and you'll never understand me.' Our music is much more about believing in yourself, taking a chance on other people, and having a sense of adventure, as opposed to shutting out the world because you don't care about anything."

# Perfect Together



## ST737L

- Guitar/ Bass Tuner
- Analog & digital readout
- Pitch generator
- Back lit screen
- Sharp/flat LED indicator



## ST757

- Fully chromatic quartz tuner
- Transposable key
- Analog & digital readout
- Pitch generator
- Sharp/flat LED indicator



## L

## ST737

- Guitar/ Bass Tuner
- Analog & digital readout
- Pitch generator
- Sharp/flat LED indicator



## ST757

- Fully chromatic quartz tuner
- Transposable key
- Analog & digital readout
- Pitch generator
- Back lit screen
- Sharp/flat LED indicator

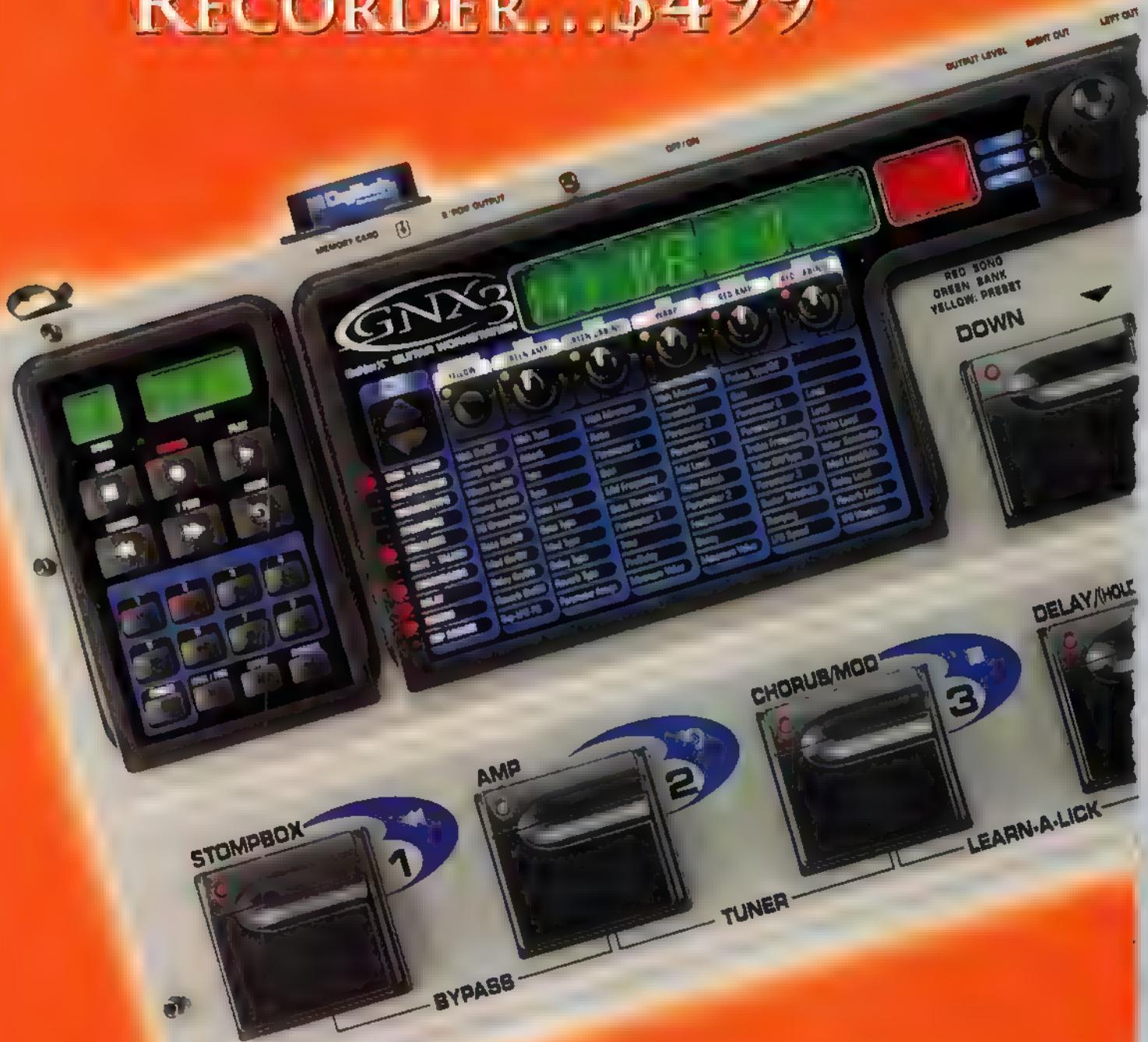
Visit Seiko On-Line: [www.KamanMusic.com](http://www.KamanMusic.com)

Kaman Music Corp., Box 507 Bloomfield, CT 06002

**SEIKO**

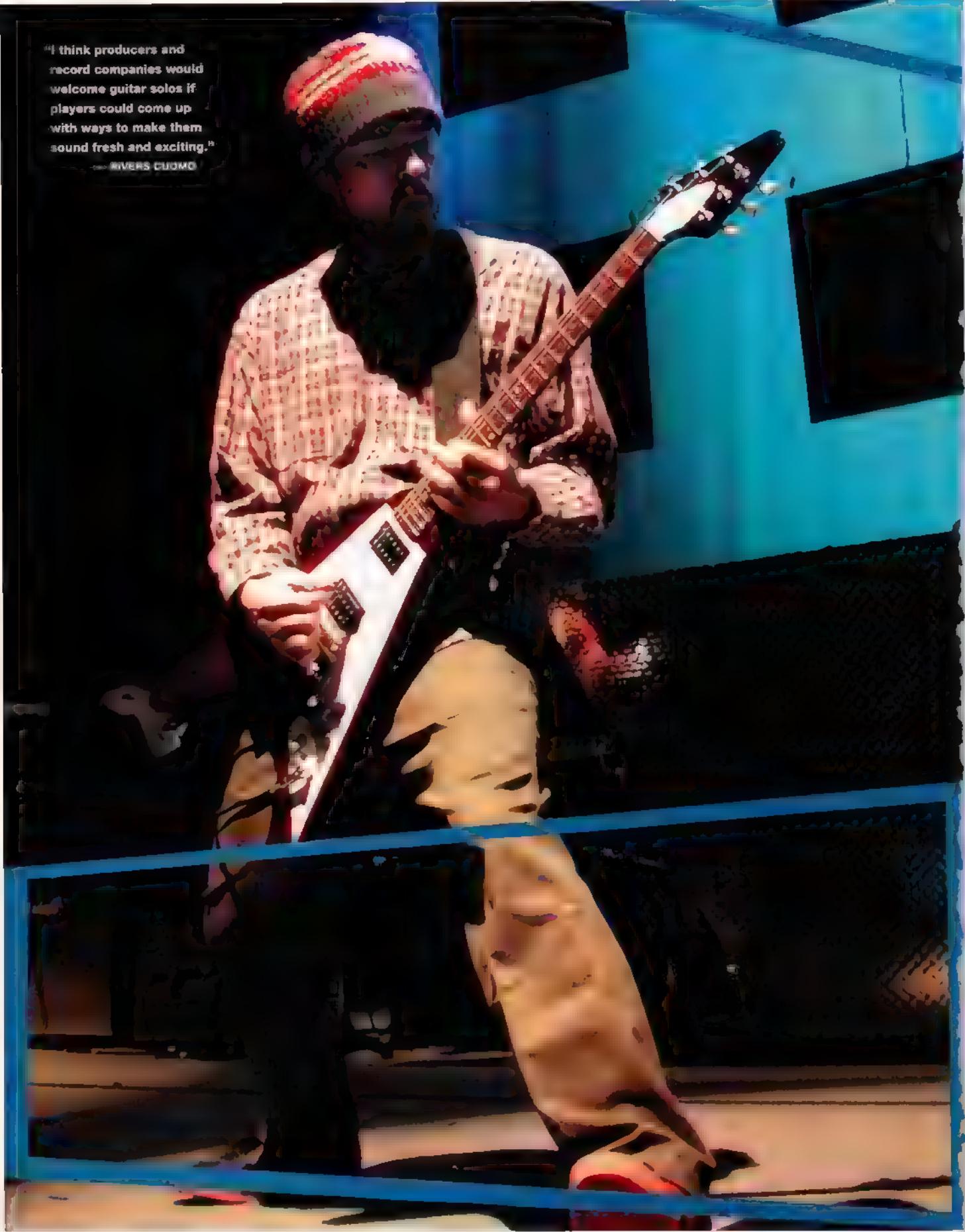
PROFESSIONAL TUNERS & METRONOMES

# WORLD'S FIRST HANDS-FREE DIGITAL 8-TRACK RECORDED... \$499\*





**DigiTech**



"I think producers and record companies would welcome guitar solos if players could come up with ways to make them sound fresh and exciting."

—RIVERS CUOMO

# WEED SHRED

## WEEZER'S RIVERS CUOMO SAVES THE GUITAR SOLO

---

BY MATT BLACKETT  
PHOTOGRAPHS BY CARI KOCH

ach generation rebels against the

one before. This was never truer

than in the '90s, when alterna

live/garage poster boy Kurt

Cobain and his followers gleeful

ly pounded musical nails into the

'80s metal coffin. Lo-fi, gut-level

guitar playing was in, virtuosity

was out. ■ Before the dust had settled from

the alternative explosion, however, a band

out of Los Angeles called Weezer came along

to challenge the guitar anti-heroes. Mixing

radically distorted guitars, catchy pop hooks,

and geek-chic visuals, ➤ ➤ ➤ ➤ ➤

# The HardTail by Dean



Experience  
Perfection

Designed by  
Dean B. Zelinsky

The first 100 HardTails will be signed and numbered.  
This limited run includes a certificate of authenticity  
signed by it's creator.

[www.deanguitars.com](http://www.deanguitars.com)

Dean Guitars • Clearwater, FL  
727-519-9669

# ALT-SHRED

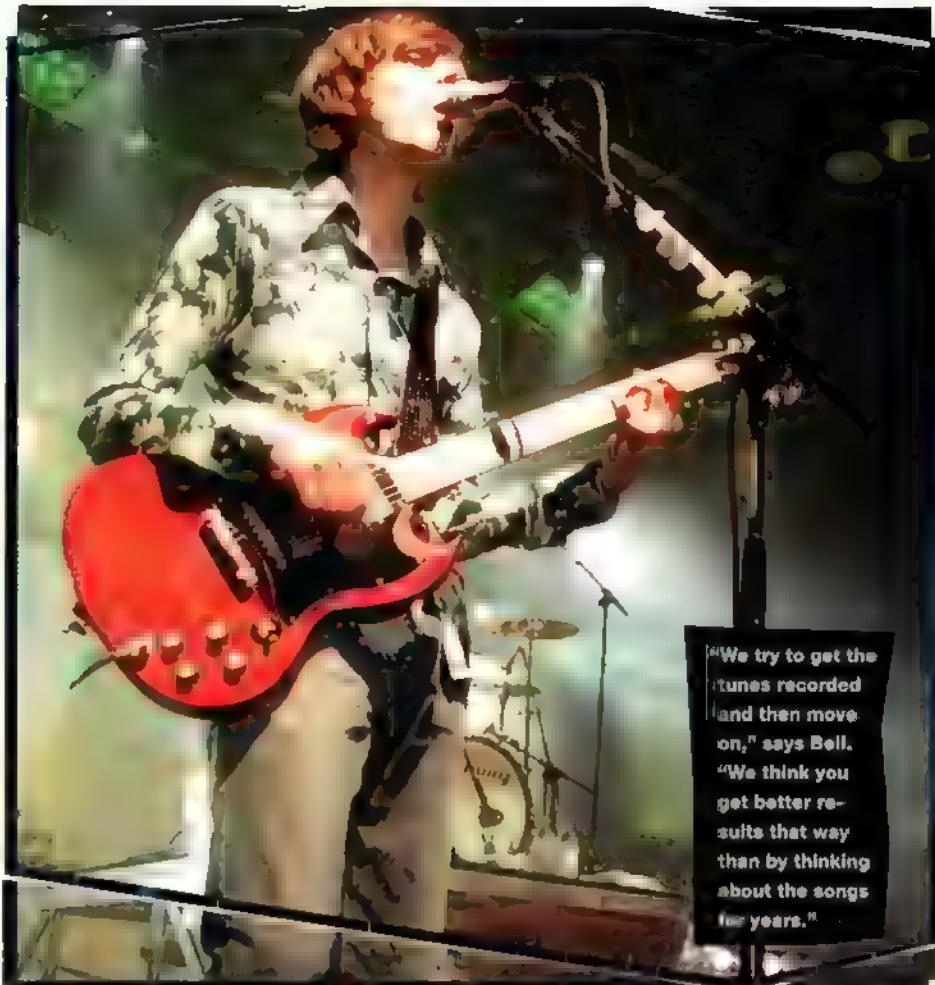
Weezer—and its leader and chief songwriter, Rivers Cuomo—became a huge part of the alt-pop revolution. But rather than deny his hard-rock roots, Cuomo displays them proudly, and he has never been afraid to break alternative music's unwritten rule against loud, prominent guitar solos.

And yet, Cuomo has never been wilder than on Weezer's current release, *Maladroit* (Geffen). The album is wall-to-wall guitar, complete with crushing rhythm lines and intricate, ferocious solos. Indeed, Cuomo might be the missing link between Judas Priest and Nirvana—a cutting edge, modern-rock icon who isn't afraid to shred and shred again.

W W W W W

*You've always played leads, but not with this kind of ferocity.*

On the previous album, I had seriously retreated from lead guitar. I was pretty much just quoting the vocal melody, and I got deluged with



"We try to get the tunes recorded and then move on," says Bell. "We think you get better results that way than by thinking about the songs for years."

## BRIAN BELL'S SENSE OF SPACE

### GUITARIST BRIAN BELL IS THE SONIC

foil to Weezer leader Rivers Cuomo. Here Bell details his role in Weezer and the difference between playing with Cuomo and fronting his own band, Space Twins.

*I read that you joined Weezer three days before the sessions for the first album*

*Not exactly—the album was already in progress when I joined. They sent me a tape with my parts already mapped out, and I tracked them*

*How has your job changed over the years?*

*Now I come up with my own parts, but that's true with everyone in the band. Anyone can throw ideas on the table, and we all weed through them. The basic idea is any part on any instrument should be memorable and hummable. That's our sound*

*What's the difference between your roles in Weezer and Space Twins?*

*In Weezer, I focus on complementing Rivers and his melodies, whereas in Space Twins I'm the lead singer—which requires a different mindset. I play in more of a strumming style, and I let the other guitarist play off the vocal. Also, I typically get one guitar track in Weezer. In Space Twins I'll put down a bunch of tracks.*

*Do you and Cuomo ever change up your roles in Weezer?*

*Yeah, we're working on two new songs—"Yellow Camaro" and "Nice to Meet You"—where I sing and Rivers just concentrates on the guitar, which he really likes. We played "Yellow Camaro" live in Portugal, and we were both nervous as hell because of the role reversal. We hadn't felt that way in years.*

*Pick a tune on *Maladroit* and describe*

*your parts*

*On "Dope Nose," I play all the little twiddly lines and the answers to the vocal during the verses. In the chorus, I do the Lynyrd Skynyrd-type noodle. I played a Gibson SG through a Marshall MKI. I like the SG. It's sort of a happy medium between a Les Paul and a Strat. It has top end, but it's still beefy. On "Death and Destruction," I used my favorite guitar—a Fender Telecaster Thinline—for the clean, chimy parts*

*Did you take any of the solos on the record?*

*No. I get off on rhythm playing—that's my strong suit. Rivers takes all the solos on *Maladroit*, and he really unleashed his inner shredding beast on this album. He always had that ability, but he had been holding it back. I love to hear him play that way. I think the climate is cool for guitar heroes again.* —MB

# ALT-SHRED

criticism from our fans. As we were recording *Maladroit*, I would post mp3s of rough mixes on our Web site so fans could voice their opinions. A lot of them said, "That solo is terrible! Why aren't you shredding?" So, I'd go back into the studio the next day and just go for it. The fans seemed to like that a lot better. Looking back on it, I'm really happy to see some wicked guitar work on a modern album.

*Almost every solo is doubled. What's your process for double tracking?*

I like to go with the exact same tone for both tracks. Some producers change the guitar or the amp, but sticking with the same setup feels more realistic. It sounds like just *me*, rather than two different versions of me.

*How did you compose the solo to "Dope Nose"?*

What I did for that solo—and for a lot of my

favorite solos on the record—was sing the lines over the rhythm tracks. Then I went back and learned what I had sung. That method is becoming more and more common for me. It insures that the solo is singable and memorable, rather than just coming from the muscle memory in my fingers. I used that same technique for the leads to "American Gigolo," "Keep Fishin'," and "Take Control."

*Your solo in "Fall Together" sounds like it's doubled in the beginning, one track in the middle, and then doubled at the end.*

That's exactly what's happening, and that's the creativity of Tom Lord-Alge, who mixed the album. I just did a normal double all the way through—it was his idea to bring the double in and out. I was stoked when I heard that. I think it takes the listener on a little ride.

*You're known for taking control of things—you manage Weezer yourself and often direct the band's publicity. Did you ever disagree with Lord-Alge's approach to the mixes?*

I tried not to criticize him on the first listen. I like to sit with the mix first, rather than go with my knee-jerk reaction. For example, the first tune he mixed was "Take Control," and it was so radically different than what we had envisioned that we all panicked. I told him, "Step aside, dude. I'm mixing this one." Then I listened to both mixes 24 hours later and I realized my



mix was horrible and his was amazing.

*The guitar interlude in "December" is one of the nicer moments on the record. Was that written out?*

That was a total miracle. I had my solo mapped out, and Brian [Bell, Weezer co-guitarist]

**Godin**  
NewGuitar  
Concepts

Godin Guitars are crafted in Canada and assembled by hand in New Hampshire.

[www.godinguarts.com](http://www.godinguarts.com)



## The Godin Flat Five & Flat Five X.

- 1 11/16" Nut Width
- 24 3/4" Scale
- 24-Fret Neck
- Rosewood Fingerboard
- Mahogany Neck
- All Solid Wood
- Solid Flame Maple Top
- Godin Humbuckers

The Flat Five X adds a Custom EQ and Saddle Transducers



Flat Five X

PURE FENDER BLACKFACE TONE

# PRO TUBE

NEW TUBE  
Series  
Amps



HIGH GAIN ★ CHANNEL SWITCHING ★ TREMOLO



★ TRUE ALL-TUBE CIRCUITRY ★  
RIPPIN' OVERDRIVE

PICTURED: TWIN AMP™

\* What do we mean by True All-Tube Circuitry? Go to [www.fender.com/protube](http://www.fender.com/protube) to find out.

Fender  
[www.fender.com](http://www.fender.com)

© 2002 FMIC. Twin Amp™ is a registered trademark of FMIC.

# ALT-SHRED

had his counterpoint line, but we had never heard each other's parts. We just mashed them together to see what would happen, and it sounded beautiful.

*How did you record the basic rhythm tracks?*

I played a stock Gibson Explorer into a new Marshall—a JCM 2000, I think. I would lay down a part with Brian, and then double it.

*The tones are huge, but defined.*

I'm not really that happy with my rhythm tones—I think they're too overdriven. Everything on my amp was on 10 and, in retrospect, I wish I would have cleaned it up a little. I think Brian's tones are better. The definition you hear is coming from him.

*What was the recording medium?*

Pro Tools.

*Maladroit doesn't have a real "Pro Tools" sound. What's the key to capturing a raw sound with a high-tech recording system?*

I think a big part of keeping the energy up

is tracking together. What you're hearing is all of us in a room jamming. We track the vocals the same way, with all three of us feeding off each other's energy and bleeding into each other's mics. When you track that way, you *can't* make the recording pristine and perfect, but the vibe is more than worth it. Also, we don't copy and paste or loop anything—which helps keep the tracks sounding raw.

*How did you get the rich clean tones on "Death and Destruction"?*

All I did was switch to the rhythm pickup on my Explorer and roll the volume back a bit. I really like the sound of that tune.

*Maladroit doesn't have many clean tones. In your mind, do they instantly make a tune wimpy?*

There are lots of great recordings where the clean tones sound really heavy. I just don't have such good instincts for crafting those tones, because that's not what I grew up listening to. I usually resort to maximum distortion and leave the clean stuff to other players.

*How does it affect you when you do use a clean tone?*

I end up getting funky, which isn't a good thing for me. I was meant to rock.

*What's your live rig these days?*

We're still going with Line 6 Pod Pros, which are dialed-in to sound like the Marshalls on the record.

*Do you even have an amp on stage?*

Now I do. For a while I didn't, and it didn't make that much difference. The amp is just sort of an emotional crutch. We got into touring with Pods when we were playing bowling alleys and places like that, and it was a lot simpler and much better for my singing, because there was no volume on stage. Now we use Pods because I think they sound better than amps—which is really sad. But, playing in arenas, there are too many variables with mic positioning and stage sound to get a consistent tone from day to day. We run the Pod Pros direct to the board, and they always sound great.

*Why didn't you use them on the recording?*

I brought it up, but the engineer instantly shot that idea down. He wanted amps.

*What are you bringing for guitars?*

I bring a lot of guitars, because I'm still trying to find the perfect one. I'm taking Explorers, Flying Vs, Strats, and Strat copies. My Strats all have Seymour Duncan TB-1 humbuckers in the bridge position.

*Is it true that you guys are nearly finished with the follow-up to Maladroit?*

That's true. We've played some of the new tunes for a while, though.

*What's the new stuff like?*

It's going to be a more personal album. The *Green Album* was very non-emotional, *Maladroit* is us starting to come out of our shell, and now we're all feeling confident, and we want to express that.

## Inject AdrenaLinn Into Your Sound

Introducing AdrenaLinn, a radical new guitar effects processor from Roger Linn, creator of the first digital drum machine and a host of innovative products that revolutionized music-making. And he's a guitar player...

AdrenaLinn delivers an entirely new class of effects that alter your sound rhythmically, all in sync to its onboard programmable drum machine or to MIDI. Play its innovative Filter Sequencer, which transforms your guitar sound into dynamic looped patterns of filtered tones—*incredible* for generating song ideas. Or its synced modulation effects, like tremolo or auto-pan that pulses to the beat, a flanger that cycles when you want it to, tempo-synced delay and more.

AdrenaLinn also includes world-class amp modeling with 10 warm vintage tube amps, classic filter effects like auto-wah and talk box, and a flexible effect-design system with thousands of new possibilities.

AdrenaLinn will pull ideas out of your head you never dreamed of, yet it's easy to get great sounds right away. How much? \$395 U.S. retail. Visit [rogerlinndesign.com](http://rogerlinndesign.com) to hear it, see a video demo and to get an AdrenaLinn injection today!

**Guitar Player**—Editors' Pick, May 2002:  
...the AdrenaLinn would have nabbed our Editors' Pick Award even if it included no drum sounds or amp modeling. It's innovative, powerful, and reasonably priced—not to mention wicked, wicked fun. Only the unluckiest of guitarists will fail to wring compelling new sounds from this super-hip gizmo.

**Keyboard Magazine**, May 2002:  
What a fun box! There's nothing else like it on the market... Whether I was playing keyboards, bass, or guitar through it, it gave me grins and inspired new ideas... Don't miss this one.

*Roger Linn*  
DESIGN

Dream. Design. Live.

Roger Linn Design • Berkeley, CA USA • 510-895-4878



## NO BODYPACK NO CABLE NO HASSLE

AKG's new **GB 40** guitarbug™ transmitter was created to free the wired guitarist. Simply plug the **GB 40** guitarbug™ transmitter into your guitar, using it in conjunction with the **SR 40** receiver. The FlexJack™ swivel plug matches all electric guitar outputs, no matter what type of axe you play.

The other good news is that the **GB 40** guitarbug™ transmitter has integrated charging contacts, so when the **GB 40** guitarbug™ transmitter is used with the optional **CU 40** chargingunit™, the transmitter is automatically recharged.

Check out the other new  
microtools™ wireless accessories

**SO 40 snapon™** transmitter: turn any dynamic microphone into a wireless microphone.

**MP 40 micopen™** transmitter: miniature transmitter with an integrated detachable lavalier microphone.

**SR 40** receiver: stationary receiver that works in conjunction with all microtools™.

**CU 40** chargingunit™: optional rechargeable accessory for microtools™ transmitters and batteries.



A Harman International Company

**AKG Acoustics, U.S.**  
914 Airpark Center Dr.  
Nashville, TN 37217  
Ph. 615-620-3800  
Fx: 615-620-3875

[akgusa.com](http://akgusa.com)

[akgusa@harman.com](mailto:akgusa@harman.com)



# ALT-SHRED

*How does this new confidence affect you from a guitar-playing standpoint?*

I've cleaned up my sound a bit—it's punchier and has more definition. For the latest sessions, I used a plexi Marshall and spent more

time having fun with guitar tones. I'm not doubling my tracks this time, so we're all coming up with more interesting and complex parts because there's more sonic space.

*Do you remember the first solo you learned?*

I'm sure it was from a Kiss song, but I can't remember which one. Later, I spent a long time learning Yngwie stuff. When I saw an Yngwie songbook on a store shelf, I cried tears of joy, because I never could have figured those solos out otherwise.

*That's a pretty big leap, from Kiss to Yngwie. What were some of the transitional bands?*

I dug Judas Priest, Iron Maiden, George Lynch, and the Scorpions. In fact, the guitarist I hear the most in my playing is Matthias Jabs

from the Scorpions. Another huge influence was Quiet Riot. When I heard "Metal Health" on the radio for the first time, it crystallized everything for me. I thought, "Here's this new sound that belongs entirely to me and my generation. This is how I want to identify myself as a metalhead."

*You're the first guy in a long time to not only add these things, but to wear them as a badge of honor.*

I've been saying this stuff all along, but I guess no one ever believed me. If you look at the liner notes to our first album—which came out in 1994—there is a clearly visible Quiet Riot poster

*On the radio stations that play your records, you're one of the few guys who is doing blazing solos. Why don't most of the nu-metal guys solo?*

I bet they really want to solo, but they haven't figured out their style yet. Maybe when they try to take a solo it sounds dorky to them.

*When your band came out in the post-Nirvana '90s, there was a disdain for lead playing.*

Yeah, I definitely felt like I had to hide my love for the guitar because it wasn't "cool." I think people have to get over their inhibitions and just go wild on the instrument for the guitar to be truly vital again. That's what this album is all about: Turning off the brain, rocking, and seeing what comes out.

## Blueridge resurrects the Golden Era.

One look at any of our new Blueridge guitars will tell you that the craftsmanship, style and quality of the Golden Era are still alive and evident in every guitar we make. The intricate abalone and mother-of-pearl inlays, the extraordinary workmanship and professional tone quality of each Blueridge ensure that these fine guitars will be the collector's items of the future—as surely as they are the benchmark of quality and affordability today.



Saga Musical Instruments

PO Box 2841 • So. San Francisco, CA 94080 • (650) 588-5558 • Fax (650) 871-7590 • e-mail: sales@sagamusic.com

**Elderly**  
INSTRUMENTS

*New, used, and vintage  
guitars, amps, and more.  
Plus CD's, books, videos,  
and accessories.*

*Call today for your  
FREE CATALOG  
or order online at  
[www.elderly.com](http://www.elderly.com)*

1100 N. Washington  
PO Box 14210-GP  
Lansing, MI 48901 USA

**(517) 372-7890**

fax (517) 372-5155  
[www.elderly.com](http://www.elderly.com)

MasterCard • Visa • American Express



# SANTANA™ SE

## The revised Santana SE

Now featuring sparkling white pearloid inlays, 3-layer pickguard, arm carve for extra comfort, bound fingerboard and headstock and hot new pickups.

Available in six great colors

**PRS** PAUL  
REED  
SMITH  
GUITARS

380 Log Canoe Circle, Stevensville, MD 21660  
[www.prsguitars.com](http://www.prsguitars.com)

# SOLID

## AN EXCLUSIVE PREVIEW OF 50 YEARS OF THE GIBSON



The Les Paul turns 50 this year, making it the second oldest solidbody 6-string to still enjoy superstar status. Introduced at the dawn of rock and roll, this classic-looking instrument was a perfect weapon for players bent on bringing the

electric guitar centerstage—the most famous evangelist at the time being Les Paul. The collaboration between Gibson and Paul resulted in a signature instrument that not only helped change the face of popular music, but also spawned such important creations as the humbucking pickup, the Tune-o-mat-

ic bridge, and the stop tailpiece.

To celebrate the Les Paul's 50th, here are some abbreviated sections from Tony Bacon's new 160-page tome, *50 Years of the Gibson Les Paul* [Backbeat Books]. This feature focuses on the Les Paul's early development, and Bacon documents the story in glowing detail. —ART THOMPSON

### A SOLID ROAD

Ted McCarty joined Gibson in March 1948, having worked at the Wurlitzer organ company for the previous 12 years. In 1950, he was made president of Gibson when the company was finding it hard in the post-war years to get



# GOLD

## LES PAUL BY TONY BACON

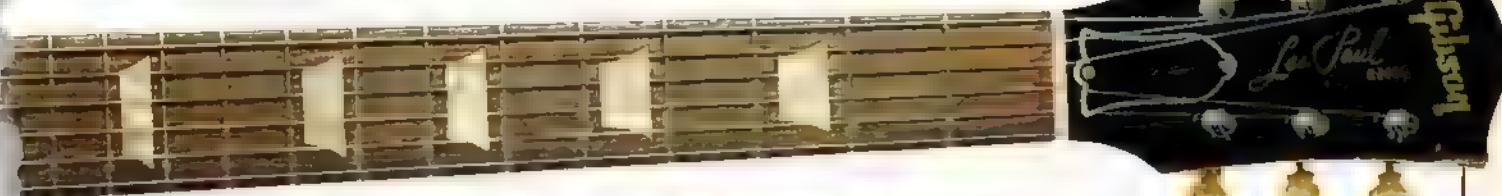
targets were to increase the effectiveness of supervision in the factories, to bolster efficiency, and to improve and widen internal communication. By 1950 Gibson's electric guitar line consisted of seven models, from the ES-125 retailing at \$97.50, through the ES-140, ES-150, ES-175, ES-300 and ES-350, up to the ES-5 at \$375. These were all archtop, hollowbody guitars of the f-holed, amplified-acoustic type.

Then along came that Fender solidbody electric from California. "We were watching what Leo Fender was doing, realizing that he was gaining popularity in the west," said McCarty. "I watched him and watched him, and said, 'We've got to get into

that business.'" McCarty's recollection was that Gibson started work on its own solidbody guitar project soon after the appearance of Fender's Broadcaster in November 1950, and that he and the company's top engineers were involved in the project.

"We designed the guitars," McCarty said emphatically. "And we started trying to learn something about a solidbody guitar. I was working with the rest of the engineers and we would sit down—like in a think tank—and say, 'Let's do this' and 'Let's try that.'"

Exactly how many people at the company were involved in the design of the new instrument—which was to become the



Les Paul and Mary Ford on the Ed Sullivan Show in 1951. Both players are holding Epiphone test-bed guitars.

# SOLID GOLD

the design of the new instrument—which was to become the Gibson Les Paul—is unclear. McCarty thought there were at least four: "Myself, plus John Huis [McCarty's vice president in charge of production], one of the fellows in charge of the wood department, and one of the guitar players in final assembly." McCarty also mentioned Gibson employees Julius Bellson and Wilbur Marker as being "in on the thing," and it's likely that Gibson's sales people were consulted at various stages through Clarence Havenga, the company's vice president in charge of sales.

"We eventually came up with a guitar that was attractive," said McCarty, "and as far as we were concerned it had the tone, it had the resonance, and it also had the sustain. As far as I can remember, to get to that point took us about a year."

An article early in 1952 in Gibson's local paper, the *Kalamazoo Gazette*, drew attention to the fact that the company had files bulging with instrument ideas that musicians had sent in. Presumably, somewhere in those files lurked Les Paul's idea for a semi-solid electric guitar—the "log" he'd brought to the company years earlier. He was turned away then. But things were changing fast.

"We thought we had our guitar," said McCarty, "and now we needed an excuse to make it. At

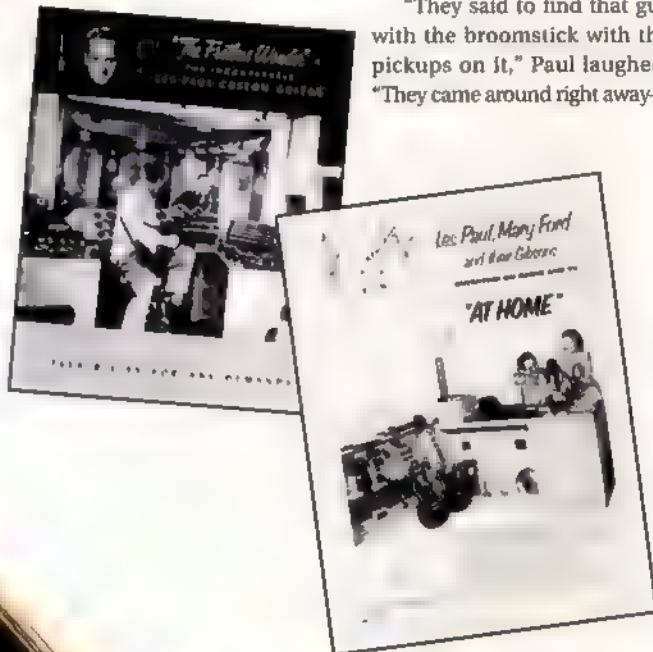
that time, Les Paul and Mary Ford were probably the number-one vocal team in the United States. And knowing Les and Mary, I decided maybe I ought to show this guitar to them."

## SOLID FACTS?

Les Paul's recollections of the events that led to Gibson pro-

ducing the Les Paul guitar are different. He said that Gibson first contacted him early in 1951, when Fender started making early examples of its solidbody electric. He remembered that Maurice Berlin—the boss of Gibson's parent company CMI—told his second in-command Marc Carlucci to get in touch with "the fellow with the strange log guitar" whom they'd seen briefly in the 1940s.

"They said to find that guy with the broomstick with the pickups on it," Paul laughed. "They came around right away—



as soon as they heard what Fender was doing. And I said, 'You guys are a little bit behind the times, but, okay, let's go.'

Paul has said that after Gibson contacted him in 1951 about their interest in developing a solidbody electric, a meeting was set up at CMI headquarters in Chicago. Present were Berlin, Carlucci and CMI's attorney, Marv Henrickson (who also represented Paul). "They finalized their deal," Paul said, "and hammered out the specifics of the new guitar's design. Then, the research and development began in earnest."

Accompanied by Paul's business manager, Phil Braunstein, McCarty took the first prototype of the Gibson Les Paul to Paul and Ford at a hunting lodge in

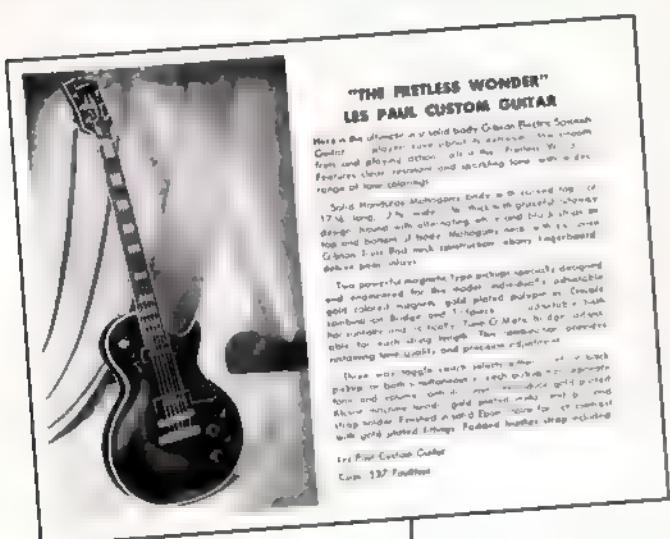
Stroudsburg, Pennsylvania, in 1951 or early 1952. The purpose of the visit to the lodge was to interest Paul in publicly playing the new guitar in return for a royalty on sales. Paul also recalled that the lodge was where he saw the first prototype of what became the Gibson Les Paul. McCarty remembered that Paul loved the prototype, and said to Ford, "I think we ought to join them. What do you think?" She said she liked it, too. Neither McCarty nor Paul could remember for sure, but that prototype was probably very similar to the eventual production model, except that it most likely had a normal Gibson tailpiece of the period (as on a Gibson ES-350) with a separate bridge.

According to McCarty, an

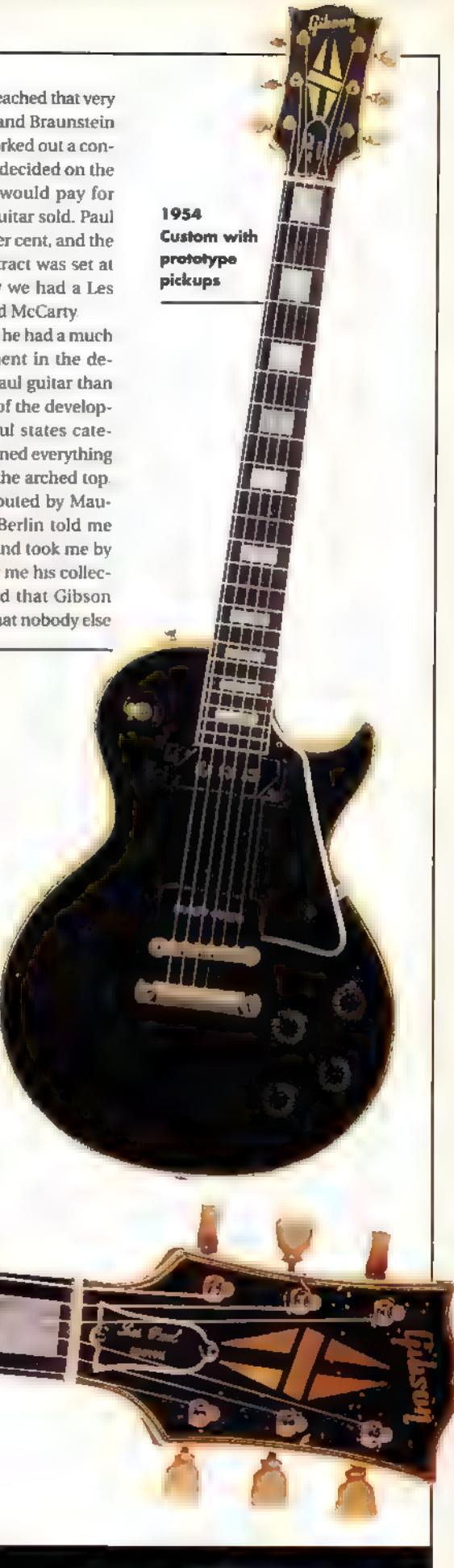
agreement was reached that very night. He, Paul, and Braunstein sat down and worked out a contract. First, they decided on the royalty Gibson would pay for every Les Paul guitar sold. Paul said it was five per cent, and the term of the contract was set at five years. "Now we had a Les Paul model," said McCarty.

Paul said that he had a much bigger involvement in the design of the Les Paul guitar than McCarty's story of the development allows. Paul states categorically: "I designed everything on there except the arched top. That was contributed by Maurice Berlin. Mr. Berlin told me he liked violins and took me by his vault to show me his collection. And he said that Gibson had something that nobody else

1954  
Custom with  
prototype  
pickups



Introduced in 1954, the Custom  
featured an all-mahogany body and  
a unique neck pickup that incorporated  
rectangular alnico polepieces.



Keith Richards' painted 1957 Custom

# SOLID GOLD

had, a shaper that could make a belly on that guitar, and it would be very expensive for Fender or whoever to make one like it. He asked if I'd have any objection to a violin top, and that was a wonderful idea. So then they introduced me to Ted McCarty, and we signed the agreement with Gibson."

But McCarty is adamant about the facts: "We

spent a year designing that guitar, and Les never saw it until I took it to Pennsylvania."

Looking at photographs of Paul playing Gibson Les Paul guitars in the 1950s suggests that he continued to have his own ideas about what a solid-body electric guitar should be—and those ideas were usually

contrary to Gibson's. Often his instruments were specially made with unique flat tops, where the production Les Pauls had carved tops. Paul nearly always modified his Gibsons in some way. As the diehard tinkerer said later: "By early '53, Gibson was shooting guitars to me all the time, and I was still cutting them up

and modifying the pickups, bridges, controls, and just about everything else."

Perhaps it will never be clear exactly who designed what on the original Gibson Les Paul model, but what is certain is that Paul's respected playing and commercial success, plus Gibson's weighty experience in



manufacturing and marketing guitars, made for a strong and impressive combination.

## THE LES PAUL DEBUTS

The new Les Paul guitar was launched by Gibson in the summer of 1952, priced at \$210, which was about \$20 more than a Fender Telecaster. Early samples of the new guitar were shipped to Gibson's case manufacturer, Geib, at the end of April, and to Les Paul himself late in May. Some dealers began to receive stock in June. Les Paul himself began using the new Gibson solidbody immedi-

ately, and he played it onstage for the first time in June 1952 at the Paramount Theater in New York.

## DESIGN ELEMENTS

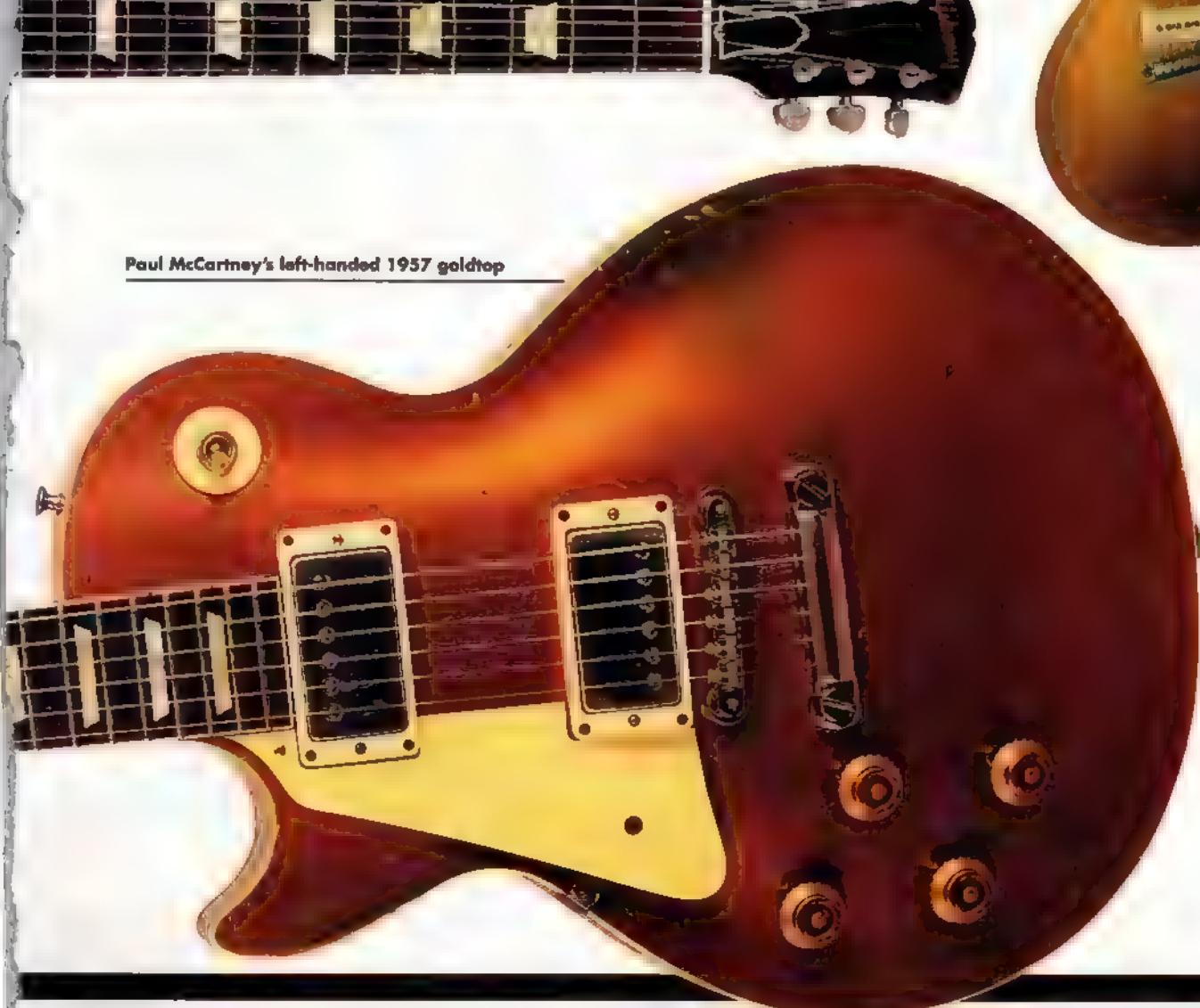
The new Les Paul's solid body cleverly combined a carved maple top bonded to a mahogany base—a sandwich that united the darker tonality of mahogany with the brighter sonic "edge" of maple. Paul said that the gold color of the original Les Paul model was his idea. "Gold means rich, expensive, superb," he said.

Unlike the prototype, the production Les Paul Model came with a new height-adjustable combined bridge-and-tailpiece. The

part where the strings made contact was bar-shaped, and joined to this were two long metal rods that went down to anchor the unit at the bottom edge of the guitar. This device was without a doubt designed by Les Paul, and was originally intended for use on archtop guitars. The earliest goldtops had a very shallow neck pitch—that is, the neck joined the body at a gentle angle. This was a mistake in the design. It meant that the strings were almost flat on to the body as they came off the neck. This precluded use of existing Gibson hardware, and so the new bridge/tailpiece was chosen as the only suitable item.



Paul McCartney's left-handed 1957 goldtop



# You will die before your tone does.

Planet Waves cables  
simply offer superior  
sound, night after night,  
gig after gig.

Our goal was to create a truly transparent signal-transmitting cable, designed to reproduce your guitar's signal without unnecessary filtering or equalization. We leave the tonal alteration to you, your amp, and your effects.

Planet Waves' gold-plated, patented compression-spring plug offers a superior connection into standard 1/4" jacks, and our double-molded connectors provide extra protection and unsurpassed strain relief.

Since Planet Waves cables come with a lifetime warranty, these are the last cables you will ever have to buy.

**PLANET**  **WAVES**

1-800-332-3919 • P.O. Box 290 • Farmingdale, NY 11735 • [www.planet-waves.com](http://www.planet-waves.com)

# SOLID GOLD

But—even at the bridge's lowest setting—the string action was too high, so Gibson had no choice but to adapt the bridge and wrap the strings around underneath it.

This bridge arrangement on early Les Paul goldtops meant that sustain suffered.

intonation was inaccurate, and popular hand-damping techniques were virtually impossible. It was clearly unworkable, as Paul pointed out to Gibson.

"They made the first guitar wrong," he remembered. "I don't know how many went out wrong that weren't playable. When they sent me mine, I stopped them. They had run the strings under the bridge instead of over, and hadn't pitched the neck. They had it all screwed up."

During 1953, Gibson dropped

the original bridge/tailpiece unit—usually known as a "trapeze" because of the shape of the long rods—and replaced it with a specially-designed, bar-shaped bridge-and-tailpiece unit that mounted on the top of the body using twin, height-adjustable studs. It was a more stable unit, and the strings now wrapped over the top of the bridge, providing improved sustain and intonation. Also, the guitar's neck pitch was made steeper. The result was a much

Paul  
McCartney's  
left-handed  
1960 Les Paul  
Standard



Gibson's attempt to spice up the line with the 1961 SG/Les Paul Custom resulted in a demand by Paul to have his name removed from it. He didn't dig the sharp horns and its "weak" neck.

# A Winning Combo

Doug Yeomans - 2001 North American Rock Guitar Competition winner\*

TRAYNOR CustomValve 40 AMP - Guitar Player Editor's Pick Award winner\*\*

Doug Yeomans is one of the hardest working guitarists on the Western New York/Southern Ontario music scene. From Nashville to Broadway his vast arsenal of styles and techniques makes him one of the most versatile players around. His talent was rewarded when he took first place in the North American Rock Guitar Competition in Buffalo, NY. Referring to his Traynor CustomValve 40, Doug says, "I love this amp. It brings out the sound I need - whether it's for blues, rock, jazz or country". Plus it's loaded with useful features:



## FEATURES

- 3 footswitchable tones (clean, crunch and overdrive)
- Separate tone controls on both channels
- Autobalancing Bias to match and optimize tube performance
- Celestion Speakers
- Accutronics reverb

## NEW 80 Watt MODELS

Traynor CustomValve 80 (2x12") and 80Q (4x10") offer up even more power, sounds and features.

- "Scoop" for heavier, crunchier leads
- "Expander" on clean channel for acoustic rhythm tone
- Parallel Effects loop w/blm pot
- DynaSound™ speaker simulation on direct out

Go to [www.guitarcompetition.com](http://www.guitarcompetition.com) or [www.yorkville.com](http://www.yorkville.com) to hear Doug play through his Traynor CustomValve and to enter the North American Rock Guitar Competition.

\* Buffalo-Magazine "Public Radio Show" by PBS/WNED and awarded 2001 PBS Development Award, Special Programming.

\*\* read this and other reviews at [www.yorkville.com](http://www.yorkville.com)

### United States

**Yorkville Sound Inc.**  
4625 Witmer Industrial Estate  
Niagara Falls, NY 14305  
Phone: 716.297.2920  
Fax: 716.297.3689

### Canada

**Yorkville Sound**  
550 Granite Court  
Pickering, Ontario L1W 3V6  
Phone: 905.427.6481  
Fax: 905.439.5776



**Real Gear.  
Real People.**



# SOLID GOLD

more playable instrument.

## THE CUSTOM AND JUNIOR

In a move designed to widen the market still further for solid-body guitars, Gibson issued two new Les Paul models in 1954, the Custom and the Junior. The two-pickup Custom looked

classy with its all-black finish, multiple binding, block-shaped position markers in an ebony fingerboard, and gold-plated hardware, and was indeed more expensive than the goldtop. Paul said that he chose the black color for the Custom. "When you're on stage with a black tuxedo and a black guitar," he said, "the people can see your hands move with a spotlight on them. They'll see your hands flying."

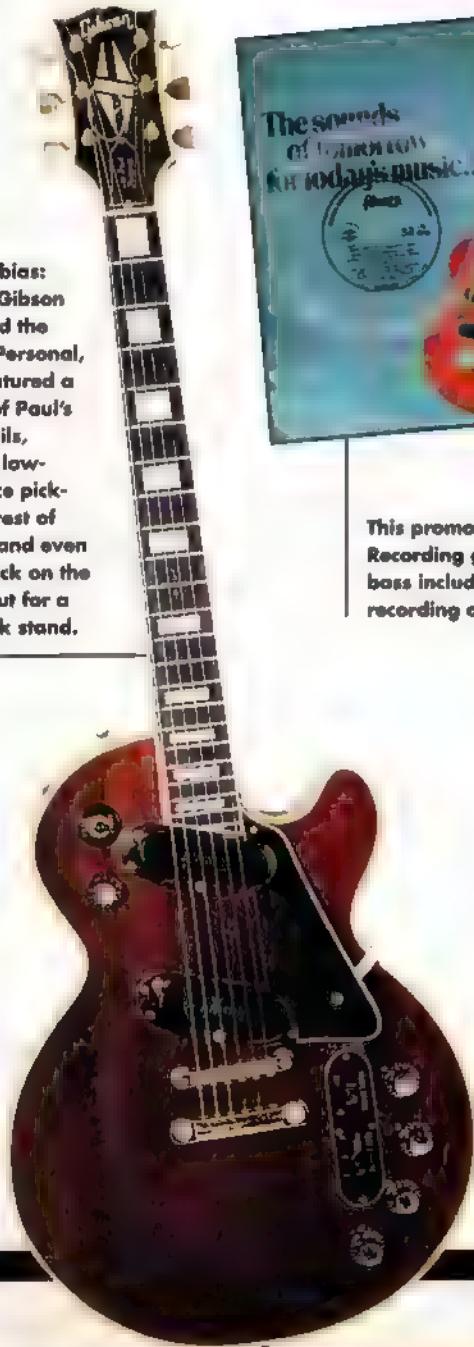
The Custom had an all-mahogany body, as favored by Les Paul himself, rather than the maple/mahogany mix of the

goldtop, which gave the new guitar a mellower tone. Paul insists that Gibson got the timber arrangements the wrong way around, and that as far as he was concerned the cheaper goldtop should have been all-mahogany, while the costlier Custom should have sported the more elaborate maple-and-mahogany combination. The Les Paul Custom was promoted in Gibson catalogues as "the fretless wonder" because of its use of very low, flat fretwire.

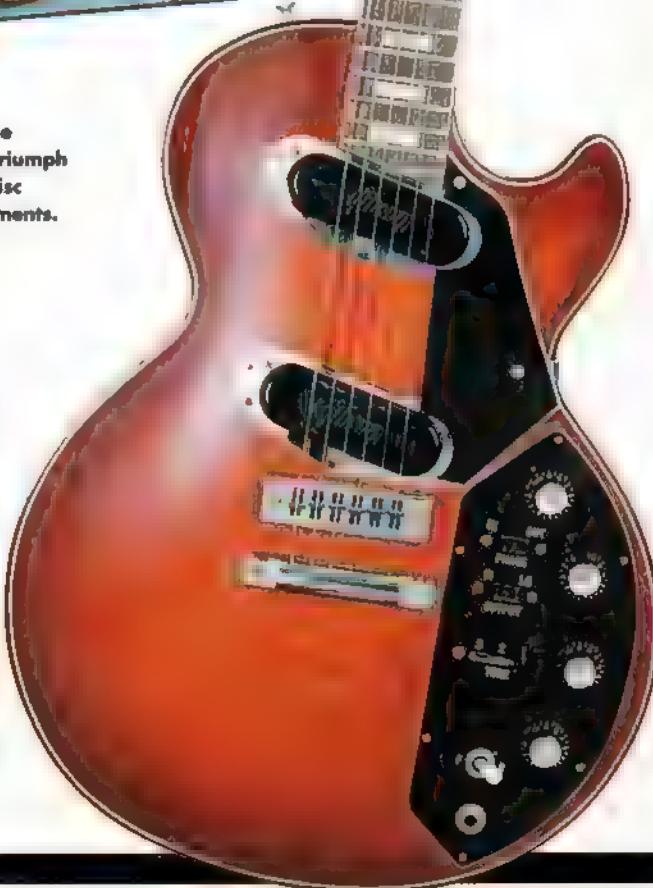
In addition to its conven-

*Continued on page 78*

**Personal bias:**  
In 1969, Gibson introduced the Les Paul Personal, which featured a number of Paul's fave details, including low-impedance pickups, a forest of controls, and even an XLR jack on the upper bout for a gooseneck stand.



This promo piece for the Recording guitar and Triumph bass included a flexi-disc recording of the instruments.



1972  
Les Paul  
Recording



# Framus

## Old World Craftsmanship. New World Mojo.

### The Framus Story

Framus was founded in 1946 and soon became famous for creating some of the world's most innovative guitars and amps. Europe's elite jazz players and rockers made these unique German-made instruments their top choice until the mid-70s, when Framus ceased production.

But guitar aficionados wouldn't allow the Framus story to stop there. Many of the world's top players

convinced Hans Peter Wilfer, the president of Warwick, to produce the Framus line in his renowned Warwick factory in Germany. By the mid-1990's, Framus guitars and amps were reborn, and better than ever

### The Legend Continues

The new Framus guitars and amps combine Old World excellence with state-of-the-art technology to create modern musical masterpieces. These gorgeous guitars are crafted from sleek, hand-selected tone woods, with perfectly balanced, neo-classic designs and Seymour Duncan® pickups – all blended by modern European masters

to offer a magical palette of sonic possibilities.

Framus amps advanced design and powerhouse of dynamic tube-tones can take you from creamy smooth jazz and blues to thundering clouds of industrial strength rock. Choose from 100W Cobra or Dragon heads with perfectly matched 4 x 12 cabs, or the 30W "Class A" Ruby Riot 2 x 12 combo. Mojo included

**INTRODUCED**  
For the first time since the '70s, the Framus sound is available in the USA! Now everybody can play a legend. Get your hands on one today!



To get your FREE Framus catalog contact: Dunc B. Goods (Exclusive U.S. Distributor) • 4064 Transport Street, Unit A, Ventura, CA 93003  
For the nearest dealer call: (877) 747-4734 • Fax: (818) 984-6364 • Web: [www.framus.com](http://www.framus.com) • email: [dbg@dbgoods.com](mailto:dbg@dbgoods.com) • Dealer inquiries welcome.

Diablo Pro

Panthera Pro

Panthera Custom

Hollywood Custom

Dragon Head  
FR 412-ST Cabinet  
Ruby Riot Combo

Tennessee Custom

"When I first had National, Gibson, and the Larson Brothers build me some solidbody guitars, they thought I was nuttier than a fruitcake," says Paul, shown in his home studio with his LP Recording model (with low-impedance pickups and upper-bout mic holder) and The Log (left foreground). "They said, 'Where the hell is the sound going to come from?'"



## LES PAUL ON THE LES PAUL



*His name graces one of the most revered guitars of all time, but even that honor doesn't do justice to Les Paul's impact on music. This is, after all, the man who kicked the solidbody electric into prominence with "The Log," manifested the concept of delay as a signal-processing effect, and revolutionized recording by developing multitracking and layering techniques in the late '40s. (Paul is probably the first artist to produce multitracked hits in a home studio). He's also a wicked guitarist who, at 87, still plays a regular Monday night gig at the Iridium in New York City.*

*Paul's relationship with Gibson remains close and happy after all these years— even though, as noted in the excerpts published here from 50 Years of the Gibson Les Paul, there's some historical "disagreement" over his role in the development of the Les Paul guitar.*

*"I love the new Les Paul guitars," says Paul. "When Henry Juszkiewicz, Gibson Chairman and CEO, bought Gibson in 1987, he called me in, and said, 'I don't want to do anything but listen.' And I said, 'Great—because I love to talk!' We spent a whole day together, and all I did was bitch about everything we could have done better. I just painted the picture exactly the way it was. And I'm telling you, Henry deserves a tremendous amount of credit for turning that company around."*

*Paul does love to talk. His enthusiasm for music and technology is absolutely explosive, and, for a guitarist and recording zealot, speaking to Paul is like communicating directly with heaven. Here, he chats about the power of the solidbody, assesses the 50-year reign of the Les Paul series, and reveals his mother's role in the history of modern guitarcraft.*

—MICHAEL MOLENDA

### THE MACHISMO FACTOR

"I wanted people to hear me," declares Paul. "That's where the whole idea of a solidbody guitar came from. In the '30s, the archtop electric was such an *apologetic* instrument. On the bandstand, it was so difficult battling with a drummer, the horns, and all the instruments that had so much power. With a solidbody, guitarists could get louder and express themselves. Instead of being wimpy, we'd become one of the most powerful people in the band. We could turn that mother up and do what we couldn't do before."

### MOM KNOWS BEST

"When I started working with the concept of a solidbody, I decided to go to two extremes for the body. I wanted to get the softest wood and the hardest piece of metal

## Tube Lover's Tube Comp/Limiter



The RP583 is a clean, delightfully warm sounding compressor/limiter designed for the home and professional recording studio. It can lightly compress a vocal track, or an overall program mix, or act as a ceiling for the entire audio, allowing only a certain level of signal through. All this is accomplished via optical isolated gain reduction and tube circuitry to maintain a pristine full-bodied sound. The RP583 has features like analog metering, variable threshold, ratio, attack and release times, and a stereo link switch which combines the two channels.

### FEATURES:

- All tube gain circuitry with high-voltage plate voltages
- Solid state input and output buffering only
- Side Chain for direct access to detector circuits
- Calibrated, accurate meters
- 1/4" and XLR inputs and outputs

**Bellari**

5968 South 350 West  
Salt Lake City, UT 84107  
(801) 263-9053 • FAX (801) 263-9068  
email: bellari@rolls.com

## LES PAUL ON THE LES PAUL

that I could find, and then decide which way to go. So I borrowed a wagon—without permission—and got five kids to help me lug home an abandoned, two-and-a-half-foot piece of rail from a nearby railroad track. Then I got a piece of wood. I put two spikes into each piece—one spike was the bridge and the other was the nut—and I suspended a single string over a telephone coil.

"After I played the two 'guitars,' I went running to my mother and said, 'Mom, I got it. I got the most beautiful sound in the world!' It was the railroad track—it sustained beautifully, while the wood kind of died on me. But my mom said, 'You'll never see a singing cowboy on a horse with a piece of railroad track.' She was right. It wasn't a practical idea."

## THE EYES HAVE IT

"When I finished 'The Log' back in 1941, I didn't put wings on it—it was just a strip of wood. I took it to this joint called Gladys's to try it out with a trio, and I died. I played 'The Sheik of Araby,' and it was stupid—it just didn't go nowhere. I was pretty disappointed, so I went home and thought about it. At that

## The Godin Multiacs.

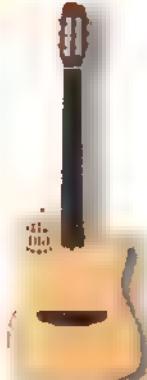
Performing and recording means "plugging-in" in one form or another.

The Godin Multiacs were designed from the ground up to sound great no matter what you're plugged into.

Now you can stop worrying about your sound and play some music.

Find out more about the Multiacs at [www.godinguitars.com](http://www.godinguitars.com)  
Godin Guitars are crafted in Quebec, Canada.

**Godin**  
NewGuitar  
Concepts



I'm hooked!

Nothing  
But a  
strobe is  
good  
enough  
for my ax!

WOW! I CAN TUNE  
TUNES SKY LOW "B"!

I'M DEE! I'M IN TUNE!  
I'M NEVER GOING BACK!  
I'M IN TUNE! I'M IN TUNE!  
I'M IN TUNE! I'M IN TUNE!  
I'M IN TUNE! I'M IN TUNE!  
I'M IN TUNE! I'M IN TUNE!

Check out the  
INTERACTIVE DEMO  
on  
www.PetersonTuners.com  
TODAY!

guitar  
sounds  
GREAT and  
so do I

So this is  
what  
"being in  
tune"  
sounds  
like?  
SWEET!

with the  
VS-I I got it  
NNAILED

This tuning is AWESOME! PERFEET!!!

This is a  
whole new  
world!

Anybody wanna  
buy a slightly used  
Quasituner?



## Is your tuner still doing the Jitterbug?

LED & needle meter tuners are known for their inaccurate, jittery displays.

The new hand-held VS-1 Virtual Strobe Tuner\* is the answer to this problem.

Its smooth, high definition display is accurate to 1/1000th of a semitone, and in "Bass Shift" it tracks signals down to below 10Hz; that's more than an octave below low B on a bass guitar!

And unlike those other tuners, you can use the VS-1\* to set up your guitars & basses correctly.



Face it, the Jitterbug went out way back in the 1950s!

Since long before that, the Strobe Tuner has been the choice of true professionals. Now you too can micro-tune and temper-tune with the break-through real time VS-1\*.

Ask your dealer today about the deadly accurate, portable and affordable new VS-1\* you'll be glad you did!

Peterson is the oldest tuner manufacturer in the world, find out why...

Also available:  
VS-1 Carrying Case  
Tuning Pickups  
Autostrobe® R490 Rack Tuner  
Autostrobe® R590 Rack Tuner

**peterson**

\*Autostrobe, Virtual Strobe Tuner and VS-1 are trademarks of Peterson Electro-Musical Products, Inc.

For more information:  
Call 1-708-388-3311  
Fax 1-708-388-3341

Visit [www.PetersonTuners.com](http://www.PetersonTuners.com)  
[infogp@PetersonTuners.com](mailto:infogp@PetersonTuners.com)



Takamine's exclusive soundChoice preamp mounting system gives you the versatility to change preamps in less than 2 minutes. Whether you are buying a new Takamine guitar or upgrading your current model you can choose from four different systems with features like graphic or parametric eq, chromatic tuner and digital reverb. Visit your Takamine dealer today, and make the soundChoice.

*Takamine* THINK ACOUSTIC LIVE ELECTRIC PLAY TAKAMINE  
www.takamine.com

## LES PAUL ON THE LES PAUL

time. Epiphone used to let me use their factory every Sunday to build whatever I wanted to, so I went in there, built two wings, and clamped one to each side of The Log. Then I went back to the very same club, and played the same song with the same group, and the place just went crazy. The whole experience taught me that the audience hears with its eyes. And not only was a stick of wood difficult for me to play, but I looked like a geek. From that point, it was obvious that any successful solidbody had to look like a guitar—no more ideas like building guitars from railroad tracks!"

## WHAT BECOMES A LEGEND MOST?

"It's a phenomenon to have something last this long, and there are a lot of fine points that speak to the Les Paul's longevity. But the most important factor is its *beauty*—it has a beautiful look and a beautiful sound. A Les Paul is your best friend, your spouse, your partner—it's everything to you. You can't find a more gorgeous instrument. The others are just planks of wood."

## ARE YOUR EARS READY?

You need an amplifier that responds to your touch, your style, your expression, one that works with you, not against you. Plug into a THD UniValve and discover why Britain's esteemed *Guitarist Magazine* gave it 5-Stars in all categories, an honor they have never before bestowed in the history of the publication.

In the Rock input, set the Volume control and the highly interactive tone controls in the middle and start to dial-in your sound. Brush your fingers across the strings; it shimmers. Dig in; it growls. Start a slow vibrato; it sings. You will quickly see, hear and feel why *Guitar Player Magazine* gave the UniValve their prestigious Editor's Pick Award.

Painstakingly Crafted Using the Best of Point-To-Point & Military-Grade Printed-Wire Assembly Techniques with Superlative Quality Components

- Completely Self-Biasing
- Uses Most Standard Tubes including 6L6, EL34, 6550, KT66, KT77, KT88, 6V6 (5 Watts), EL84 (4 Watts with Yellow Jacket®) 12AX7, 12AT7, 12AU7, 12DW7, etc...
- Built in Hot Plate® & Dummy Load
- Balanced Transformer-Isolated Line-Out
- Pure Zero-Negative-Feedback Design
  - Built-In Detectable Noise Reduction
  - Will Drive Any 2, 4, 8 or 16Ω Cabinet
- Hand-Signed by Designer Andy Marshall
- Limited Edition "Lefty" Version Available
- Visit Your Local Dealer for a Demonstration



HAND-BUILT. ALL TUBE. 15 WATTS. SINGLE-ENDED CLASS A.

UniValve, Hot Plate, Yellow Jacket and the THD logo are registered trademarks of THD Electronics, Ltd. © 2001. All rights reserved.

THD Electronics, Ltd.

Since 1987

4816 - 15th Avenue NW • Seattle, WA 98107-4717

Phone: 206.781.5500 • Fax: 206.781.5508

[www.thdelectronics.com](http://www.thdelectronics.com) • [Info@thdelectronics.com](mailto:Info@thdelectronics.com)

# YOUR AUDIO SKETCHBOOK.



[actual size]

Inspiration, like lightning, almost never strikes twice.  
You've got to be ready to get your ideas down when they hit.

KORG's new PXR4 Digital Recorder delivers serious studio power in an incredibly light, compact package. The PXR4 performs high-quality digital recording/playback; edits with time compression and expansion, has 4 tracks and 8 virtual tracks (for 32 possible takes); packs a pro-quality built-in mic; boasts 77 digital modeling effects, and records directly to SmartMedia™ cards with the high-quality sharability of MPEG. The PXR4 is your audio sketchbook, ready to record, mix and edit...whenever and wherever inspiration strikes.

©2002 Korg USA. For the dealer nearest you (800)335-0880.  
For more info via fax, (631)393-8530, Doc#3305. [www.korg.com](http://www.korg.com)

**PXR4** **KORG**

# SOLID GOLD

Continued from page 71

tional P-90 at the bridge, the Les Paul Custom featured a new style of pickup at the neck. This unit was soon nicknamed the alnico—a reference to the aluminum-nickel-cobalt alloy used for its distinctive rectangular magnetic polepieces (although alnico is certainly not unique to this pickup). It was designed by Seth Lover, a radio and electronics expert who had worked on and off for Gibson in the 1940s and early 1950s while he also did teaching and installation jobs for the U.S. Navy. After several comings and goings, Lover joined Gibson's

electronics department permanently in 1952.

The Custom had another new piece of Gibson hardware. It was the first Les Paul model to receive the company's Tune-o-matic bridge, used in conjunction with a separate bar-shaped

tailpiece. Patented by McCarty, the Tune-o-matic offered the opportunity to individually adjust the intonation of each string, thus improving tuning accuracy. From 1955, it also became a feature of the goldtop model.



Want more?  
Check out the  
whole story in  
**50 years of the  
Gibson Les Paul**.  
To order, call toll  
free (866) 412-6657  
or go to [www.back-beatbooks.com](http://www.back-beatbooks.com).

## LOVER BUCKS THE HUM

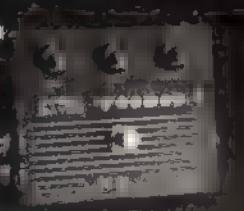
Meanwhile in the Gibson electronics department—which was run by Walt Fuller—the industrious Lover started work on another new pickup. The idea was to try to find a way to cut down the hum and electrical interference that plagued standard single-coil pickups, Gibson's ubiquitous P-90 included. Lover contemplated the humbucking "choke coil" found in some Gibson amplifiers, installed to eliminate the hum dispensed by their power transformers. "I thought," recalled Lover, "that if we can make humbucking chokes, why can't we make humbucking pickups?"

Additional screening for Gibson's original humbucking pickup was provided by a metal cover. "The cover helps shield away electrostatic noises from fluorescent lamps and so forth," Lover said. "I needed a material with high resistance so it wouldn't affect the high-frequency response, and I considered non-magnetic stainless steel. But you can't solder to it. German silver [an alloy of copper, nickel, and zinc, has high

[www.rushvaportails.com](http://www.rushvaportails.com) [www.atlantic-records.com](http://www.atlantic-records.com)

## ROGER MAYER ANALOG EFFECTS

- Custom Wah Upgrades
- NEW... Vision Wah



North Star Audio  
1118 N. Mozart St, Unit 2  
Chicago IL 60622-2718 USA

Phones: Chicago & Int'l: 773.782.9666  
Toll Free: 800.228.3538 • Fax: 773.342.9796  
Visit our Website: [www.rogermayerusa.com](http://www.rogermayerusa.com)

VISA/MC/AMEX accepted

# Redefining Coated Strings



D'Addario's EXP Coated strings combine generations of string making experience with our new coated technology to create the ultimate extended life string.



What makes EXPs different from other coated strings? We apply an ultra-fine layer of corrosion-resistant Duralon® to the bare wire BEFORE it's wound onto the core. This revolutionary process maintains the inherent tonal characteristics and natural feel of the strings, allowing you to play and sound great, longer than ever before! Designed by musicians, for musicians.



**THE NEW VHT GP3**

**FOR REAL**

**Reinventing the rack.**

**www.vhtamp.com**

## SOLID GOLD

resistance, and you could solder to it, so I used that. The prototype didn't have adjusting screws, but our sales people wanted them—so that they would have something to talk to the dealers about. The screws were added before we went into production. Gibson began to use the new humbuckers in the early months of 1957, and started to replace the P-90 single-coil pickups on the Les Paul goldtop and Custom that year. The Custom was promoted to a three-pickup guitar in its new humbucker-equipped style.

## THE SG/LES PAUL

Les Paul sales declined in 1960 after a peak in 1959. By 1961, Gibson had decided on a complete redesign of the line in an effort to try to reactivate sales. One of the first series of new models to benefit from Gibson's expanded production facilities was the revised Les Paul design, the SG (Solid Guitar). At first, these completely new instruments with their highly sculpted, double-cutaway design continued to be named Les Paul models, so guitars of this new style made between 1961 and 1963 with suitable markings are now known as SG/Les Pauls. But, by 1963, the Les Paul name had been removed, and the models officially continued as SGs. McCarty, who was still pres-

## AmpliTube

1,260 amps in a box plus effects



AmpliTube™ is the first amp and fx modeling plug-in for Digidesign® Pro Tools® and VST® audio sequencers. Thanks to its separate Pre, EQ, Amp, Cabinet and Mic emulation you can produce a mind-blowing 1,260 amp combinations crafting your preferred guitar tone from tons of physically modeled vintage and modern amps! Plus you'll have a complete selection of stomp boxes and post-effects, each one designed from a variety of popular effects.

It will be everything you need for your guitar-powered-studio.



[WWW.AMPLITUBE.COM](http://WWW.AMPLITUBE.COM)

To find the dealer nearest you call 1-800-229-2222



compatible with



Come to see AmpliTube™  
in these finest Guitar Center locations

6.5	Hollywood	CA
6.5	Carle Place	NY
6.6	Sherman Oaks	CA
6.6	Kendall	FL
6.6	Queens	NY
6.7	Lawndale	CA
6.7	Hallandale	FL
6.7	Springfield	NJ
6.10	Fountain Valley	CA
6.10	West Palm Beach	FL
6.10	Larchmont	NY
6.12	La Mesa	CA
6.12	Totowa	NJ
6.13	Sacramento	CA
6.13	East Brunswick	NJ
6.14	San Jose	CA
6.14	Atlanta	GA
6.17	ElCerritos	CA
6.17	Charlotte	NC
6.19	Raleigh	NC
6.20	Dallas	TX
6.24	Arlington	TX
6.24	Cherry Hill	NJ
6.25	Austin	TX
6.25	Towson	MD
6.26	Houston	TX
6.26	Rockville	MD



"Musicians! We spend half a lifetime getting our craft together, only to realize we're in a business just like everyone else! But not to worry - John Stiernberg has given us a manual for achieving success in business. Go for it!"

—JOHN CARLINI, *performer, composer, teacher, producer, recording artist*

# WHEN CAN YOU QUIT YOUR DAY JOB?

SET REALISTIC GOALS

BUILD CAREER MOMENTUM

AVOID BUSINESS PITFALLS



LEARN BY EXAMPLE

PLAN YOUR STRATEGY WITH  
THE ENCLOSED CD-ROM

AND MUCH MORE!

*Sofcover with CD-ROM, 224 pages,  
ISBN 0-87930-702-1, \$24.95*

**I**F YOU'RE NOT SURE how to answer this question, *Succeeding in Music* is for you. Written for both musicians and musical entrepreneurs, this user-friendly guide spells out the fundamentals of business, finance, and marketing for the music world. You'll learn how to take a strategic

approach to all aspects of doing business in music, from product development and pricing to surviving the industry's renowned competitive environment. Whether you're starting or strengthening your music career, you'll see why you need a business plan—and how to put yours into action.

**AVAILABLE AT FINE BOOK & MUSIC STORES EVERYWHERE  
OR CALL TOLL FREE (866) 222-5232.**



6600 Silacci Way • Gilroy, CA 95020 USA

phone: (408) 848-8294 • fax: (408) 848-5784 • e-mail: [backbeat@rushorder.com](mailto:backbeat@rushorder.com) • web: [www.backbeatbooks.com](http://www.backbeatbooks.com)

Distributed to music stores by Hal Leonard Corp.; to bookstores by Publishers Group West.

R0205

# JawDropping Sound

The iBeam Bridge Plate Transducer

A revolutionary new way to amplify the ACOUSTIC guitar

"When I played that guitar with the iBeam, my jaw dropped open and I can't seem to close it. This thing is unbelievable. I swear I can hear the air in there. It's a little scary."

Grammy Nominee  
Daryl Anger

"When performing I totally forgot I'm using a pickup because the sound is so round and natural."

Grammy Nominee  
Sam Watchin, Nickel Creek

ultra light - 1/4 ounce

easy peel-and-stick installation

true studio quality sound

iBeam Active with  
discrete Class A pre EQ'd  
and phs jack preamp

M.I.P.A. 2002 "Best Pickup"

[www.lrbages.com](http://www.lrbages.com) tel. (805) 929-3545



*L.R. Baggs*

## SOLID GOLD

ident at Gibson, said Paul's name was taken off because the association had become less of a commercial bonus due to Paul's declining popularity as a recording artist.

But the main reason that Paul's name was dropped from Gibson guitars in 1963 relates to his divorce from Mary Ford. Paul had agreed with Gibson to wait until the divorce was over before starting discussions to renew his contract with the company. Paul did not want to sign any fresh contract bringing in new money while the divorce proceedings were underway because Ford's lawyers would ask for part of it in the divorce settlement. "My contract ended in '62," said Paul, "and Gibson could not make any more Les Paul guitars."

Paul also said that he didn't like the design of the new SG/Les Paul models—and that this was another reason for the removal of his name from them. "It was too thin, and they had moved the front pickup away from the fingerboard so they could fit my name in there," Paul explained to Tom Wheeler in *American Guitars*. "The neck was too skinny, and I didn't like the way it joined the body—there wasn't enough wood. So I called Gibson and asked them to take my name off the thing. It wasn't my design."

**Matchless** The DC-30 delivers 30 watts from four EL84 output tubes and features dual channels, each with its own effects loop. Channel 1 is patterned on the Top Boost preamp of a Vox AC30 and has volume, bass, and treble controls. Channel 2, a high-gain circuit based on an EF86 pentode, sports a 6-position rotary tone switch. The DC-30's circuitry is wired point-to-point on terminal strips (no circuit boards) and the transformers are hand wound. Many of the internal components are military spec and the open-back cabinet is constructed of 11-ply birch. Other features of this great sounding combo include modified Celestion speakers (a G12H and a G12M), a master-volume bypass switch, a global Cut control (for selective softening of high frequencies), a high/low power switch, and a Speaker Phase switch that allows the DC-30 to maintain correct speaker phase with other amps or cabinets.



# Musician's Friend

Apply Today!

Musician's Friend  
Platinum Member  
Make Your  
Purchase  
INTEREST FREE  
FOR 6 MONTHS!  
(On Purchases Over \$499)  
FOR 3 MONTHS!  
(On Purchases Over \$399)

Gibson  
USA

New!

Faded SG Special  
GPBG 517222 List \$888.00

\$579.99

L-200 Emmylou Harris Acoustic  
GPBG 517167 List \$3,299.00

\$2199.99

Fender

American Vintage  
Reissue '57 Strat  
GPBG-510048 List \$1,799.99

\$1259.99



New!

Guyatone

PT-21 Palm-Size Chromatic Tuner  
GPBG-215170 List \$79.95

\$55.99

soldano  
soldano

SL0100 Super Lead Overdrive Head  
CPBG-4891253 List \$3,499.00

\$2999.99



Chordmaster  
GPBG-425306 List \$52.99

\$39.99

FREE CATALOG!

One-Year Money-Back  
Guarantee

OPEN  
24 HOURS A DAY  
Buy A Week

WEEKLY WEB GIVEAWAY!

Win Up To \$1000 In FREE Gear!

Call  
800.776.5173

Click

[musicianfriend.com](http://www.musicianfriend.com)

## 4 EASY WAYS TO ORDER

- Call: 800.776.5173
- Click: [www.musicianfriend.com](http://www.musicianfriend.com)
- Fax: 541.776.1370
- Write: P.O. Box 4520  
Medford, OR 97501

## 45-DAY ONLINE GUARANTEE

- Best Price Guarantee
- Money-Back Satisfaction Guarantee

## SPEEDY DELIVERY!

- Most orders are shipped on the same day\*
- Most items delivered in just 2 or 3 business days.

\*Limited to stock on hand; prices subject to change; standard catalog shipping rates apply.  
Additional delivery charges for 2-day service. \*On orders received by 5pm Eastern Time, Monday through Friday.

To get your **FREE** Catalog subscription, fill out this handy coupon and mail to: Musician's Friend, Dept. CR, P.O. Box 4520, Medford, OR 97501  
Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_

State: \_\_\_\_\_ Zip Code: \_\_\_\_\_  
E-mail address: \_\_\_\_\_  
Areas of interest:  
-Guitar -Jazz -Keyboard -Drums  
-Studio (recording) -Stage (PA, lights, etc.) -Jazz

**SOURCE CODE: GPBG**

# FIRE & FLOW

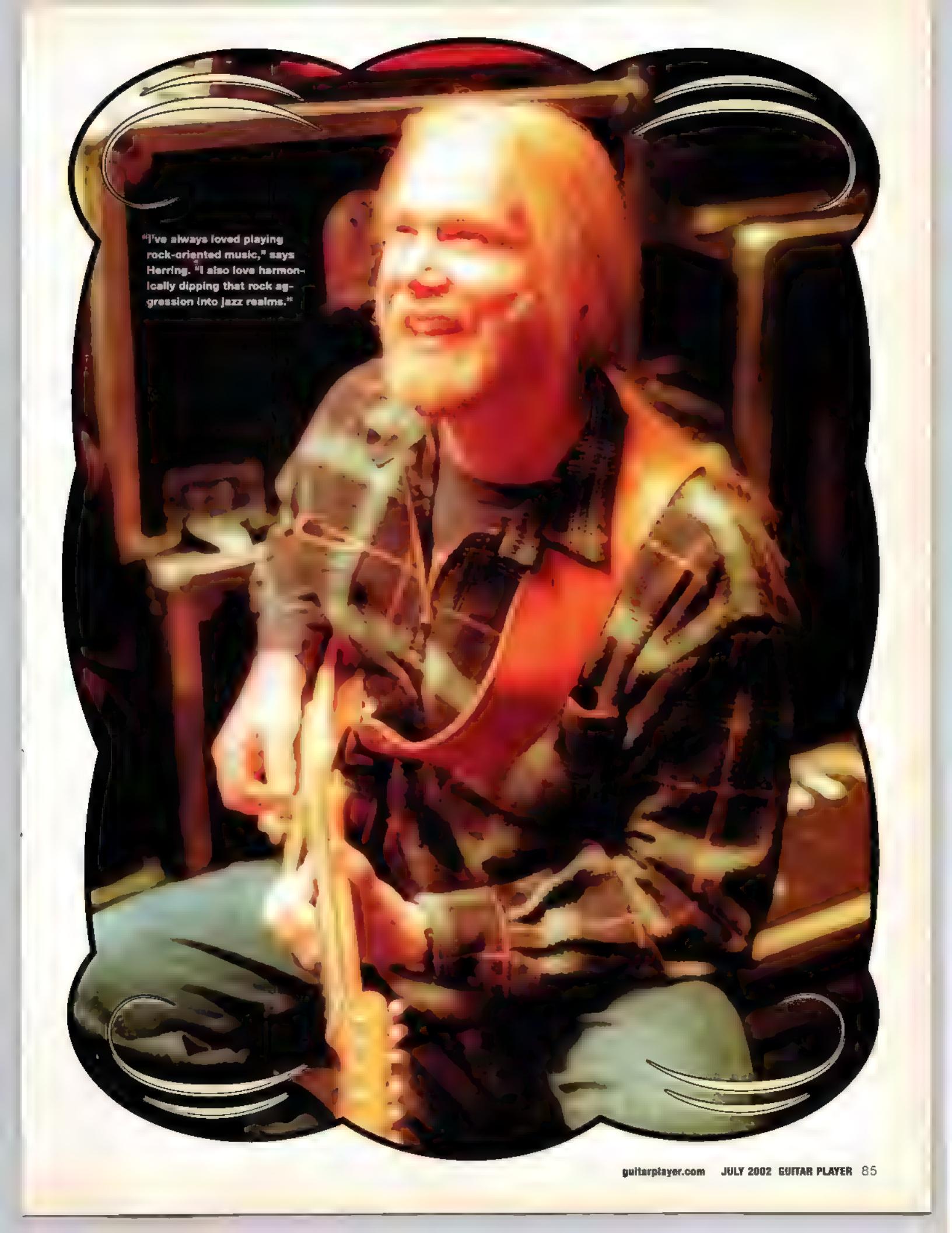
## JIMMY HERRING'S ULTRA-HIP IMPROV TIPS

**F**ew things are more explosive than Jimmy Herring's solos. Except, perhaps, his telephone, which has been blowing up lately. Headliners such as the Allman Brothers Band, Blues Traveler, the Dave Matthews Band, Billy Cobham, Phish, Bruce Hornsby, Frogwings, Aquarium Rescue

Unit, Alfonso Johnson, Widespread Panic, Gov't Mule, and others want Herring on their stage because he solos like John Coltrane through a Marshall—and his fiery tone, ferocious chops, and humble nature make him a treasure in any band. ■ Herring forged his intrepid style by combining several powerful influences. Born in Fayetteville, > > >

BY JUDE GOLD

PHOTOGRAPH BY JAY BLAKESBERG



"I've always loved playing rock-oriented music," says Herring. "I also love harmonically dipping that rock aggression into jazz realms."

# FIRE & FLOW

North Carolina, he was exposed to guitar music early on when his older brothers spun Allman Brothers and Jimi Hendrix records constantly.

"The melodies were so powerful, I could hear them in my head, even when the albums weren't playing," he recalls. "As I got older, I could play Led Zeppelin riffs note for note, but I got frustrated quickly because I realized nobody could sing like Robert Plant. That's when my brother said, 'Well, have you checked out any *Instrumental* music?' He turned me on to Return to Forever, the Mahavishnu Orchestra, and the Dixie Dregs, and I was floored. Hearing how disciplined and free Al Di Meola, John McLaughlin, and Steve Morse all were, I started practicing a lot more seriously. I began by lifting melodic patterns off their records and revoicing them all over the neck."

These days, you'll find Herring delivering his magic onstage with former Grateful Dead bassist Phil Lesh, and on the brand new Phil and Friends CD *There and Back Again* (Columbia). But if you want to hear Herring at his most unrestrained, check out Project Z's self-titled release on Terminus records, where he and co-guitarist Derek Trucks improvise entire songs.

From secret uses of the pentatonic scale to bluegrass, bebop blues, free jazz, and chord melody, Herring—with a heaping helping of Southern hospitality—is about to share with you several inspiring musical examples. Hopefully, they'll take your soloing—as well as your entire concept of improvisation—to new dimensions.

## MIND-BLOWING PENTATONICS

Most players have used the A-minor pentatonic fingering in Ex. 1 a zillion times. "The obvious way to use the scale is off the root of a minor-7th chord," says Herring, ripping into the delicious A-minor pentatonic run in Ex. 2a. "But when you listen to great horn players like John Coltrane and Michael Brecker—or guitarists who were inspired by them, like Scott Henderson—you can hear many exciting new ways to use the pentatonic scale. For instance, try moving the scale up a whole-step against the Am7 chord—it's like you're playing B-minor pentatonic over A minor."

To demonstrate, Herring plays the lick from Ex. 2a up two frets. Against the key of A minor, the sound is refreshingly modal. By repositioning the scale, the 2 and 6 (B and F#) are added to the mix, while the 3 and the 7 (C and G) disappear. To really *hear* this effect in action, tape yourself strumming (or have a friend accompany you) in A-minor as you play in the new position. Herring serves up another delicious "up a whole-step" pentatonic run in Ex. 2b. It starts at the fifth position, but after two notes quickly jumps up two frets to the new B-minor box. Dig the hip

stacked fourths—they give this lick *reach*.

"You can also use the pentatonic scale up a fifth, starting at the 12th fret," suggests Herring, playing the soaring line in Ex. 2c. "If you put all three positions together, it's really just the Dorian mode in A. But this approach gives you three different ways of looking at it."

## MAJOR MATTERS

"Another slick way to use the minor-pentatonic shape is over major-7th voicings," says Herring, who sets the key by playing the Am7 chord in Ex. 3a. "Now, try moving the A-minor pentatonic scale up a major third. [Moving the A-minor box up to the 9th fret, he plays the spectacular line in Ex. 3b.] I'm really just playing C# blues over A major." Because it never tags the tonic, A, this use of the pentatonic box is great for adding an evasive, rootless vibe to your solos.

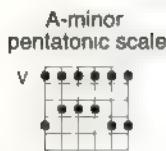
"You can also use the pentatonic scale down a half-step in major keys," says Herring. "Play G#-minor pentatonic over A major, and you get an interesting, sharped-11th sound." First, strum the Am7#11 chord in Ex. 4a to acclimate your ears. Then try the run in Ex. 4b. It never leaves the 4th-fret pentatonic box, yet it adds a zesty, Lydian flavor in the key of A major.

## THE FINAL FRONTIER

Put on your space suit. Herring is about to show you how to launch solos that break the gravitational pull of conventional harmony using just the pentatonic scale.

"Some of the ways I use the scale won't

Ex. 1



Ex. 2a

• = 80-100

Am7

Ex. 2b

• = 80-100

Am7

Ex. 2c

• = 80-100

Am7



[truefire.com](http://truefire.com)



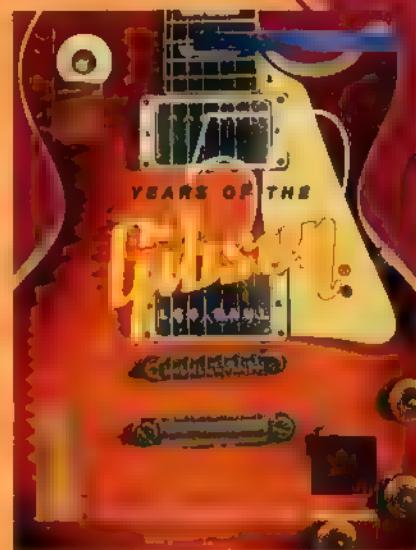
# 50 Years of the Gibson Les Paul

In 1952, the Gibson Company faced a dilemma: Compete with Fender's solidbody electrics, or stick with the acoustics and electric-acoustics?

*50 Years of the Gibson Les Paul* tells the story of Gibson's historic decision, the involvement of top guitarist Les Paul, and the growth of a guitar icon throughout mesmerizing change in music and pop culture.

Richly illustrated like its sister volume *50 Years of Fender*—which *Guitar Player* says has "drool-inducing images"—the book portrays all the gorgeous Gibson Les Pauls: the sunburst Standard, high-end Custom, control-laden Recording, hollow-bodied Signature, and many more.

This 50-year chronicle also spotlights the revised Historic Collection reissues, such as the 1952 Goldtop and 1959 Flamedtop, and provides a detailed listing of models through 2001. Plus—a section on the Gibson Custom Shop reveals what's behind flashy new signature Les Pauls made for rockers like Peter Frampton and Jimmy Page.



Softcover 144 pages, 200 color photos  
ISBN 0-87930-711-0, \$22.95

Available at fine book and music stores everywhere. Or call toll free (866) 222-5232.



**Backbeat  
Books**

6600 Silacci Way • Gilroy, CA 95020 USA • Phone: (408) 848-8294 • Fax: (408) 848-5784  
• E-mail: [backbeat@rushorder.com](mailto:backbeat@rushorder.com) • Web: [www.backbeatbooks.com](http://www.backbeatbooks.com)

Distributed to music stores by Hal Leonard Corp.; to bookstores by Publishers Group West.

# FIRE & FLOW

## FEISTY FLAT-PICKING

"I like to take traditional stuff and throw in chromatic notes," says Herring. This results in twangy, flat-picking solos that really show off Herring's Southern roots—such as the head-turning moves in Ex. 7. Try them over a quick country vamp on A7. Herring is working from the A-major-pentatonic box (which has the same fingering as its relative minor version, F#-minor pentatonic). The chromatic notes are C# and Eflat, and Herring adds a Mixolydian flavor

by including Gflat and D. Once you work these twists and turns up to speed—and learn to nail the half-step slides—you'll have a smoking-hot approach to chicken pickin' over dominant-7th chords.

To see how Herring translates these moves to the swing-jazz camp, check out the infectious eighth-notes in Ex. 8a. They make a great melodic hook over a bebop blues in C, and they're similar to Herring's fat licks on "Albright Special" from *Project Z*.

"A lot of that stuff is inspired by Charlie Christian," says Herring. Give the notes a swing feel, and use the passage over C7, the I7 chord of a 12-bar blues in C. When you're ready to tackle the IV7 chord, Herring proves with Ex. 8b that all you need are three notes to tear a hole in F7. Avoiding the root, he uses just C, A, and Eflat and a repeated pull-off.

Try completing your jazz-blues progression



"I come from the South, where you catch a lot of crap about not being very smart or making shallow music," says Herring. "Then came Steve Morse, who played incredibly sophisticated stuff that was still undeniably Southern. It was like John McLaughlin meets the Allman Brothers."

### Ex. 7

$\text{A} = 120$   
Chicken pickin'

A7

### Ex. 8a

$\text{A} = 208$   
Swing feel

(I) C7

### Ex. 8b

$\text{A} = 208$   
Swing feel

(IV7) F7



 **audio version available!**  
[truefire.com](http://truefire.com)

# FIRE & FLOW

with Ex. 8c—which surfs the G7-F7-C7 turnaround with a sax player's melodic dexterity. Don't let the chromaticism throw you. Once you

## Ex. 8c

♩ = 208  
Swing feel

(V7)  
G7

(IV7)  
F7

(I7)  
C7

10 11 12 10 11 10 12 11 13 10 12 10 9 12 10 9 10

get these notes under your fingers, a satisfying melody will emerge, and you'll all but hear the word "bebop" in the lick's last two notes.

## CELESTIAL CLUSTERS

One way Herring frees himself as a soloist is by introducing harmonically-open chordal backdrops, such as the shimmering passage in Ex. 9. "When I want to bust into a tonally ambiguous groove in E, I'll use a progression like this one," he says. "The cool things

## ALL IN THE WRIST

Volume swells provide another color in Herring's solos. Using his picking-hand pinky on his volume knob (see Fig. 1), Herring is quite nimble at making intervals of sixths and fifths leap out of his guitar as if he were a pedal steel player—and he does it *quickly*, often



Ex. 9

Freely

E7#9  
H<sup>1/2</sup> loco

A13/E  
8<sup>1/2</sup>

E7#9  
loco

A13/E

E13

let ring throughout

10 13 15 17 14 12 16

15 13 12 11 14 16 14

12 11 10 9

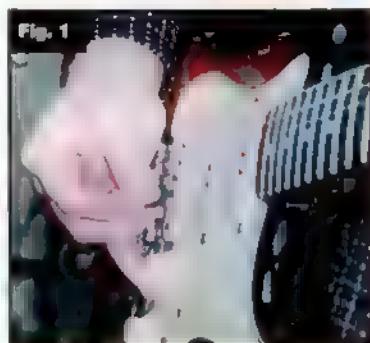
Ex. 10

C

13 12 8 10 12 8 8

14 12 9 10 12 9 10 9 10 10 12 13 10 12 10

\* Fade in w/ volume control



# make great **MUSIC**



Where Great Music Happens



BACHELOR DEGREE PROGRAM  
CERTIFICATE PROGRAM

CALL USA/CANADA:  
**1-800-255-PLAY**

INTERNATIONAL:  
**1-323-462-1384**

[WWW.MI.EDU](http://WWW.MI.EDU)

## "All The Sound You've Never Heard"



# BBE

INTERACTIVE  
ON LINE NOW!!

"As close as we've seen to a magic black box, a BBE Sonic Maximizer™ is the most cost-effective improvement you can add to your rig."

GUITAR PLAYER MAGAZINE



Tel: 714. 837. 8786 Fax: 714. 800. 0738 Web: [www.bbessound.com](http://www.bbessound.com)

In Canada Please Contact Kief Music LTD (604) 590-3344

# FIRE & FLOW

## Ex. 11

Freely Bmaj7

modulating freely from key to key. See how fast you are at this approach by applying it to the vibrant two-note grips in Ex. 10. Or, just play these intervals straight and enjoy their uplifting, C-major sound.

## KNOCKOUT HARMONY

Like Morse and another of Herring's favorite guitarists, Allan Holdsworth, Herring enjoys playing transcendent chord melodies. To test-drive one of Herring's stellar passages, start by playing the simple three-note melody in Ex. 11, which suggests *B* major. Then move on to Ex. 12, which shows you how Herring harmonizes the same melody several different ways.

"I use chords like these on my intro to 'Utensil Oceans' from *Project Z*," he says. "And

I gave the passage a dreamy, ethereal quality by swelling in the chords with a volume pedal and adding some reverb and delay."

In each of Ex. 12's first three bars, you'll spy Ex. 11's simple melody in the upper voice, though Herring harmonizes it differently each time. Bar 4 features a moody but simple *Esus2* chord that has a jangly sound due to its open *B* string. To complete the example, leave your fourth finger planted on the high *B* throughout measures 5, 6, and 7, and check out how Herring recasts the note in five dazzling clusters.

The more you practice progressions like this one, the more you'll be able to improvise similar chord melodies on the fly. One way Herring learned to find new chords was by sitting



## Ex. 12

Freely Badd11 Bmaj7

Badd11 Bmaj7 G#m5

Badd11 Bmaj7 Bm7#5

Esus2



Fmaj7#11(no3)

 **audio version available!**  
[truefire.com](http://truefire.com)

# Fretboard Logic

#1 Bestselling Guitar Book on Amazon!

amazon.com.

VIEW CART | WISHLIST | YOUR ACCOUNT | HELP

WELCOME | STORE DIRECTORY | Books | MUSIC | DVD | ELECTRONICS | VIDEO | TOYS & ACTIVITIES | CELL PHONES & ACCESSORIES

SEARCH | BROWSE SUBJECTS | BESTSELLERS | NEW & FUTURE RELEASES | COMPUTERS & INTERNET | E-BOOKS & DOCUMENTS | BARGAIN BOOKS | NAME & USED

Search: Books

Browse: Choose a subject:

\* All 3231 matches for "guitar"

1.



**Fretboard Logic: Volumes I & II Combined**  
by Bill Edwards (Paperback • January 1998)

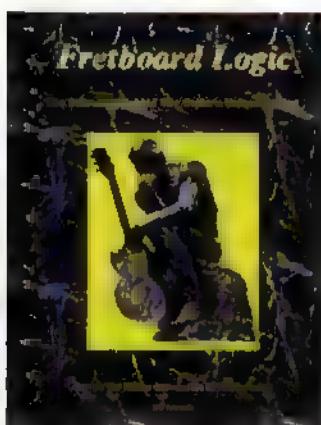
Average Customer Review Usually ships in 24 hours

Our Price: \$19.95

Add to cart

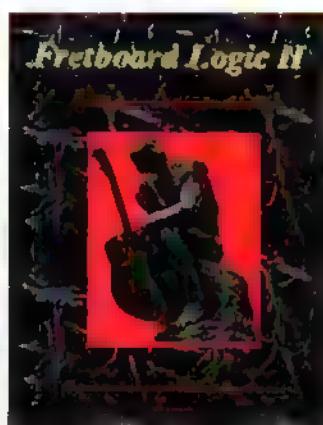
see matches in

- Entertainment (11758)
- Biographies & Memoirs (55)
- Children's Books (401)



**Fretboard Logic**

The Reasoning Behind the  
Guitar's Unique Tuning \$9.95  
**Video I - Lead Playing** \$19.95



**Fretboard Logic II**

Chords Scales &  
Arpeggios Complete \$14.95  
**Video II - Instrumentals** \$29.95



**Fretboard Logic III**

Applications - Creative and  
Analytical \$24.95



**Bass Logic**

A Comprehensive  
Method \$19.95

**Video - Beginner to  
Intermediate** \$19.95

#1 Bestselling Guitar Video on Amazon!

\* All 213 matches for "guitar"

1.



**Fretboard Logic - The Companion Video To The Book VHS**  
Usually ships in 24 hours

Our Price: \$19.95

Add to cart



Visit our Electronics  
Store

[Promote your product here](#)

\*Actual screen shot.

**Bill Edwards Publishing**

305 St. Augustine Ave. Tampa FL 33617-7229  
(800) 848-9606 PIN-2689 (813) 985-2689 Phones (813) 985-0554 Fax  
[www.billedwards.com](http://www.billedwards.com) Website

**Software For Your Mind.™**

Available at  
[billedwards.com](http://billedwards.com),  
[Amazon.com](http://Amazon.com), music,  
book and video stores  
everywhere.



down and figuring out every possible way four chord tones could be permuted. "Say you have a 1, 3, 5, and 7—there are 24 possible ways you can voice those notes from low to high," he says. "This approach was inspired by Holdsworth, who is still the undisputed

heavyweight champion of modern improvising, and nobody can tell me anything different. His genius may not be fully comprehended for years to come. Everybody knows he's great, but I don't think they understand the full magnitude of how deep that dude is."

## HERRING'S MAGIC WARM UP

BEFORE HE STEPS ONSTAGE, HERRING OFTEN GETS HIS fingers revved up by looping the dazzling lick in Fig. 1. "When I was in Aquarium Rescue Unit," he says, "we had a mandolin player named Matt Mundy who is one of the best musicians I've ever heard. His picking hand is hellacious—like John McLaughlin's or Al Di Meola's—and he plays the most melodic lines you could imagine."

This is a traditional bluegrass melody he showed me.

The notes are purely diatonic—they never leave the C major scale—but they arpeggiate the simple IV-V7-I progression in an exhilarating manner, and make a fantastic picking exercise. Pick the first pickup note with an upstroke, and the strong beats will all be nailed by downstrokes.

Fig. 1

*J = 120*  
Fast bluegrass

(IV) F (I) C (V7) G7 (I) C



*Seagull*



### Lasting Value

In 1982 Robert Godin and a few friends produced the first Seagull guitar in the village of La Patrie, Quebec. After twenty years and countless refinements these guitars are still widely considered the best value in the business. Select solid tops finished with genuine lacquer - think fine violins - are key elements in the sound of any handcrafted guitar. A solid top finished in lacquer is superior sounding, and it will become better sounding the more it is played. When was the last time you brought something home that got even better the more you used it?

**The Seagull S6+**  
Still made by guitar lovers in La Patrie

[www.seagullguitars.com](http://www.seagullguitars.com)

A member of the *Godin* guitar family.



# MannysMusic.com

The Original Music Superstore

**SERVING THE STARS SINCE 1935!**

Pro's like John Lennon, Eric Clapton, James Taylor, Paul Simon, John Entwistle, Jimi Hendrix, Jimmy Page & Keith Richards have shopped at the legendary music store on 48th street, Manny's Music! Besides being the premier guitar shop in NYC, we also have the most complete inventory of drums, recording, PA, DJ gear, amps & effects on the block and online @ [mannysmusic.com](http://mannysmusic.com). So come in and experience our world renowned customer service, great prices and huge selection! Make Manny's your one and only stop for all of your musical gear and become a part of the legend!

## NEW HOLLYWOOD LOCATION!

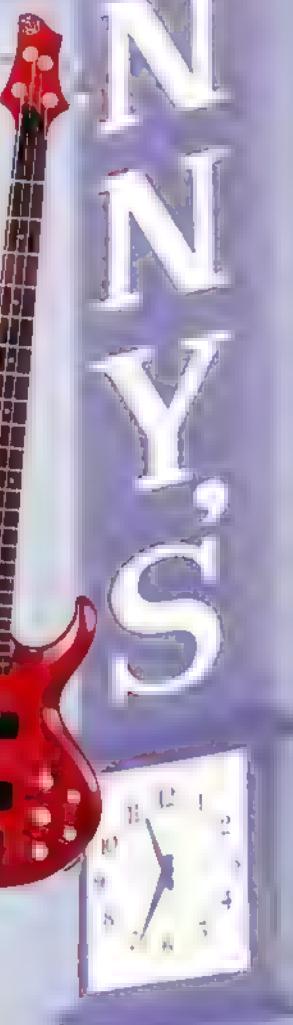
(OPPOSITE GUITAR CENTER)

7360 Sunset Blvd. Hollywood, CA

(323) 850-1050 • FAX: (323) 850-1155

Mon-Friday • 10-9 Saturdays • 10-7 Sundays • 12-6

**G&L**  
**LINE 6**  
**Fender**  
**Peavey**  
**DigiTech**  
**KORG**  
**Gibson**  
**ZECOM**  
CATCH US IF YOU CAN  
**Marshall**  
**Guild**  
**Ovation**  
**YAMAHA**  
**MUSICMAN**  
**Martin & Co.**  
**GRETSCH**  
**EMI**  
**Roland**  
**TECH 21**  
NEW YORK CITY  

# Manny's Music

The Original Music Superstore

[WWW.MANNYSMUSIC.COM](http://WWW.MANNYSMUSIC.COM) • 1-866-PROMANNY

156 West 48th Street • New York City, NY 10036

PHONE: (212)-819-0576 / FAX: (212) 391-9250

Monday-Friday: 10am-7pm / Sat: 10am-7pm/Sundays: 12-6pm

APPLY TODAY FOR YOUR OWN MANNY'S CREDIT CARD! MAKE NO PAYMENTS, PAY NO INTEREST UNTIL JULY 2003!\*



GUEST GURU

# Robben Ford's Universal Groove

BY JUDE GOLD



**WITH HIS STINGING, soulful solos and flawless pocket, Robben Ford has an uncanny knack for making complex music seem simple. Conversely, the guitarist can elevate a mundane one-chord vamp into something divine. Perhaps this is because Ford has successfully tackled so many genres. What has Ford learned from all of his musical adventures? "We're all playing the same things," he says.**

To prove that common threads abound in music, Ford will take a I-VI-II-V progression and show that whether it's played with a doo-wop group's simplicity or a bebop pianist's extended chords and slick substitutions, the underlying vibe is the same—just one more universal phrase in the language of music.

## Chromatic Magic

Ford starts things off by playing Ex. 1, humorously giving the I-VI-II-V a clichéd, '50s-jukebox phrasing to illustrate what a workhorse it has been over the years. (As you check out the chord diagrams, dig

how Ford often uses his thumb to fret bass notes.) In the next few examples, Ford will show you some exciting ways to elaborate on this timeless progression.

"One easy way to generate a I-VI-II-V is to play any chord and then move it up a minor third and come back down chromatically," says Ford, playing Ex. 2a. "This involves tritone substitution. For example, we're simply substituting the A dominant-7th chord [from Ex. 1] with one that's built off  $E_{\flat}$ , which is a tritone away from A."

That is,  $E_{\flat}9$  is a *tritone substitute* for  $A7$ . The reason this sounds so smooth is because  $A7$  and  $E_{\flat}9$  have two notes in common, G and  $C^{\#}$  (which is enharmonically equivalent to  $D_{\flat}$ ). And when you pull the same trick on  $G7$  by substituting it with  $D_{\flat}9$ , your progression suddenly has a perfect chromatic descent in every voice, and you never even have to change your grip. When it comes to comping these chords, a good place to start is with Freddie Green-inspired quarter-note strums (two per chord).

Now, try this approach on other grips, such as the  $C6/9$  or  $C13$  in

## Ex. 1

Slow swing

## Ex. 2a

Tritone substitution

## Ex. 2b

**audio version available!**  
[truefire.com](http://truefire.com)

## Ex. 3

Slow swing

**Ex. 2b** Fret either chord and put it through the same motions you did the C9 in Ex. 2a. Voila! Another killer I-VI-II-V.

### Baker's Recipes

Early in his career, when Ford was hungry for new chords, he found a smorgasbord of them in an old Mickey Baker guitar book. To this day, Ford uses many of Baker's fat voicings, and you can feast your fingers on some of these shapes in Ex. 3. Harmonically, this is a highly evolved approach to I-VI-II-Vs. If you analyze the progression, however, you'll find the recipe

is simple. Just take a I-VI-II-V and throw in two special ingredients: spicy extensions (such as sharpened 9ths, 5ths, etc.) and tritone substitutions. When you're playing these grips with a rhythm section, you can, like Ford, make things easier for your fretting hand by dropping some of the bass notes and leaving them to the bass player.

### Single-Note Sting

The beauty of a Ford solo is that no matter how busy or sparse it is, the impact is always the same: huge. Ford's leads seem hardwired to his heart, and in Ex. 4, Ford comes at



"To get too technical about the guitar sidesteps the real issue, which is making music," says Ford, playing his Baker B1C.

you with some melodic ideas you can try over I-VI-II-Vs. Enjoy the open sound of the first phrase, have a blast with the sixteenth-notes in

the second. For more Ford fireworks, check out his latest release, *Blue Moon* [Concord Jazz].

### Ex. 4

I-VI-II-V solo

$\text{A} = 80$   
Swing feel

## READER'S CHALLENGE • TWANG DANG DOODLE

"I'VE BEEN PLAYING CLOSE TO 30 YEARS, AND I'VE GOT A FEW tricks up my sleeve," says Doug Coffman of Niantic, Illinois. "I've also got a lot of bad habits," he adds. Well, apparently, not on the guitar, because we heard nothing but tasty technique in Coffman's winning submission. Check out how he cleverly employs open strings, hammer-ons, splashes of chromaticism, and a time-stopping bent note in his country cadenza.

"It's a bluegrass, chicken-pickin' lick," offers Coffman. "Some notes

are plucked with the middle finger, others with the pick." The hybrid pick-and-fingers approach helps the sixteenth-notes fly by with minimal effort. "And if you arch your fretting-hand fingers so the open strings stay ringing, you'll get a great banjo-like effect," offers Coffman. With bad habits like these, who needs good ones?

**THIS MONTH'S PRIZE:** Orange Crush 10 Practice Amp

Want to help the world play better guitar? Submit your candidate for Readers' Challenge (preferably notated and on cassette or CD), along with a brief explanation of why it's cool and how to play it, to *Guitar Player Reader's Challenge*, 2800 Campus Dr., San Mateo, CA 94403. Include your name, address, e-mail, and phone number. Materials won't be returned, but we *will* listen to all submissions. You'll hear from us if your lick is chosen.

CLASSIC COLUMN

# Modal Improvisation

BY JERRY HAHN

**MODAL IMPROVISATION**

is characterized by the absence of frequent chord changes. One of the most popular modes used in modal improvisation is the Dorian mode, which starts and ends on the second degree of a major scale. *D* Dorian, for example, is the one-octave scale from *D* to *D* of the *C* major scale (or, *D, E, F, G, A, B, C*, and *D*). Though it is a minor scale, *D* Dorian—like *C* major—has no sharps or flats.

One of the earliest and best examples of modal jazz is "So What," from Miles Davis' landmark album *Kind of Blue* (1959). The song has two sections of *D* Dorian, followed by one sec-

tion of *E* Dorian, and then a final section of *D* Dorian. This compositional form is known as AABA. Each section is eight measures long, and each AABA is one chorus. Other great examples of modal improv can be heard on John Coltrane's *Live at Birdland* and *My Favorite Things* albums. "Prime Time," from my album *Moses*, is an example of jazz-rock modal improv.

Also used in improvisation are three other modes—Ionian (the major scale), Lydian (starting and ending on the fourth degree of the major scale), and Mixolydian (starting and ending on the fifth degree of the major scale). Lydian and Ionian work nicely over major chords. Mixolydian over dominant-7th voicings, and Dorian over minor keys.

Below are some triads and chords derived from the *C* major scale that can be used when comping or soloing over modal tunes in *D* minor, *C* major, or *F* major. These shapes also sound good over songs based on *G7*. (Notice that many of these chords are voiced with a fourth on top in order to achieve an *open* sound.) Any combination of notes from the *C* major scale may be played in any of these keys. You can also use any of the modes described above, though they are all really just the *C* major scale starting on different degrees.

*Jerry Hahn was one of GP's most active contributors throughout the '70s. This column was originally published in the September 1974 issue. ■*



Dm9/11 (Dm9)  
Dm9/13 Fmaj7 Cmaj7 G13  
Fmaj7 Cmaj7  
Dmadd9 Fmaj7 Cmaj7

## SONIC SNAPSHOT

## Doc Watson

BY ADAM LEVY

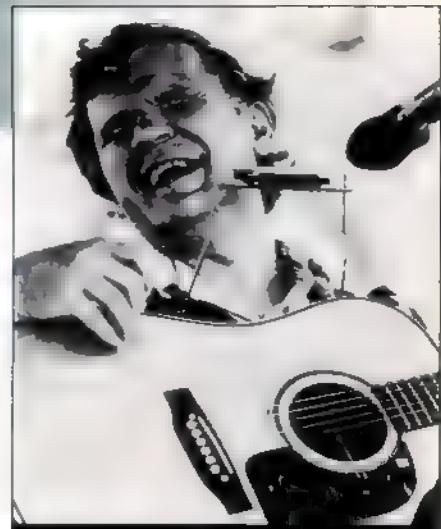
**ON THE FACE OF IT, BLUE-**grass music may seem to be pretty simple stuff. Pick up an acoustic guitar, strum a little *G*, *C*, and *D*, sing about love and/or murder, and that's about the size of it—right? Sure, but the style also features hotrod guitar. In fact, if you like the sound of steel-string melodies revved up to redline speeds, bluegrass is one of the best places to hear it. And Arthel "Doc" Watson has been one of the genre's pacesetters, flooring generations of listeners with his speed, clarity, and musical ingenuity. To borrow some of Watson's fiddle-inspired fire, let's check out a couple of lines inspired by the guitarist's brilliant adaptation of the traditional fiddle tune "Beaumont Rag," originally released on his 1965 album *Doc Watson & Son*. (To play along precisely, you'll need to capo the 2nd fret.)

The tune opens simply enough, with a descending diatonic melody winding downward

from *A7*'s 7th degree, *G* (Ex. 1a). Things get more exciting in measure 2, as fretted *B*'s rub against open-string (capoed) *C*'s. Even though the two notes don't actually sound at the same time, they create the illusion of a clangy minor-second overlap. This sparkly collision is a key ingredient in the bluegrass spice rack.

Note that *B* and *C* are the #2 and 3 of the *A7* chord. When the harmony changes in measure 3, Watson reintroduces this tart flavor with *E* and *F*, the #2 and 3 of *D*. Finally, the line travels down from *D* to *F*, and then coils back up to *A*.

In contrast, Ex. 1b sports unusually wide intervals. In measure 1 and the first two beats of measure 2, Watson rolls a first-inversion *A* major triad (*C*-*E*-*A*), alternately substituting *B*s for *A*s (on the *and* of three in measure 1 and the *and* of two in measure 2) to make things wilder. He follows with the same closing line he played in Ex. 1a, adding three more notes to finish on a low *D*. This time, however, the tag starts on beat one



"If the picker's personality isn't expressed in the picking technique, there's something missing."

—Watson in the July/August '72 GP.

of measure 3 (instead of on beat three of measure 3, as it did Ex. 1a).

Though long associated with dreadnought steel-string instruments, Watson developed a lot of his speed and dexterity by working up fiddle tunes on his Gibson Les Paul during an eight-year stint with Jack Williams & the Country Gentlemen in the '50s. So whether your ax of choice is a flat-top or a goldtop, don't overlook bluegrass as a rich source of inspiration.

Former GP associate editor Adam Levy is currently touring with Norah Jones. Levy's latest CD, *Buttermilk Channel*, is available at [adamlevy.com](http://adamlevy.com).

## Ex. 1a

Briskly  
\*Capo II

A7

\* Capo @ 2nd fret. All 2nd-fret notes played as open strings.

## Ex. 1b

Capo II

A7

D

# Blues Stabs

BY DAVID HAMBURGER



**WANT TO GIVE YOUR**  
blues solos new momentum? Try using

chord stabs as springboards for your lead licks. For example, on an up-tempo jump, swing, or rockabilly blues, play a pair of tritones in measures 1 and 3, as in Ex. 1. This not only creates sharply defined spaces in which to carve out your melodic statements, it also adds an infectious element of groove to your solos, as if you are comping and playing lead at the same time.

Why use a tritone? It's the quick-

est way to imply the I7, because it's composed of the chord's most defining tones: the b7 and major 3. (In this case, we're playing G and C#, the 7 and 3 of A7). Nailing the IV7 chord is a cinch—just slide your A7 tritone down a fret, as in bar 5, and you've got F# and C, the 3 and 7 of D7. In between your stabs, play whatever major or minor pentatonic blues licks you dig—just be sure to wrap them up in time to make the next stab.

It's also satisfying to stab at chords during a slow 12-bar blues (Ex. 2). This time, start with a pick-

up lick that lands on the downbeat of measure 1, the first complete measure. Then, answer it with the classic R&B sliding-chord move on beat two, where you simply slide up into A6 and then back two frets, where the grip implies A9.

After another single-note lead phrase (this time landing on the downbeat of measure 2), perform the same chordal slide over the IV7 chord, where the fingering is even easier—just barre the top three strings at the 7th fret and slide the notes back two frets, implying a D6-D9 shift. For extra credit, try a

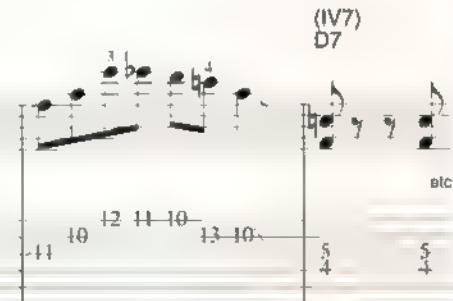
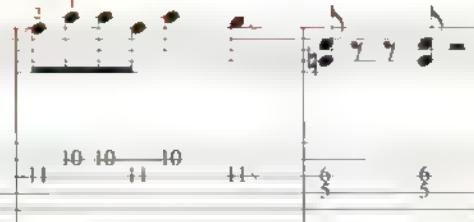
new sliding stab when you return to the I7, such as the hip Bb6/9-A6/9 move presented in measure 3.

What happens on the V7 chord? On our up-tempo example, just move the A7 tritone up one fret and you get G# and D, the 3rd and 7th of E7. For the slow blues, move the D6-D9 slide up two frets, for an E6-E9 sound.

*David Hamburger lives in Austin, Texas, and is the author of The Acoustic Guitar Method (String Letter). He can be found on the web at [davidhamburger.com](http://davidhamburger.com).*

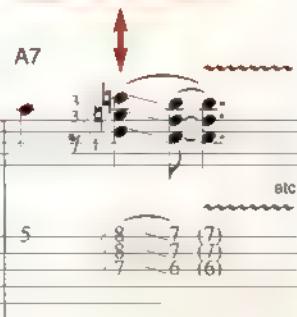
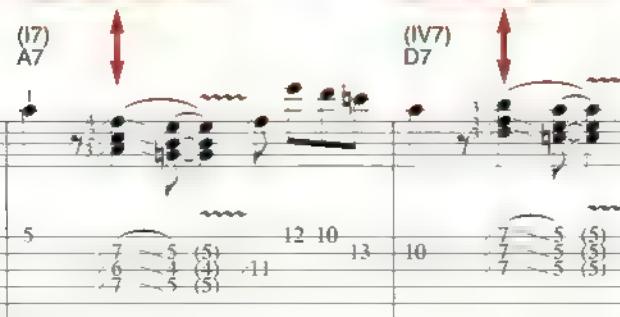
## Ex. 1

$\text{♩} = 128$   
Blues shuffle  
 $\text{♩} = \text{♩} \text{♩}$  (I7)  
A7



## Ex. 2

$\text{♩} = 54$   
Slow blues



# POWER PAGES • LARRY CORYELL



## IF YOU'VE EVER WANTED TO

pick the brain of one of jazz fusion's founding fathers, a spectacular opportunity awaits you in Larry Coryell's *Power Jazz Guitar*. One of those rare books you really can judge by its cover, this book/CD package makes good on its promise to extend "your creative reach" by unlocking many of Coryell's adventurous approaches to harmony and improvisation.

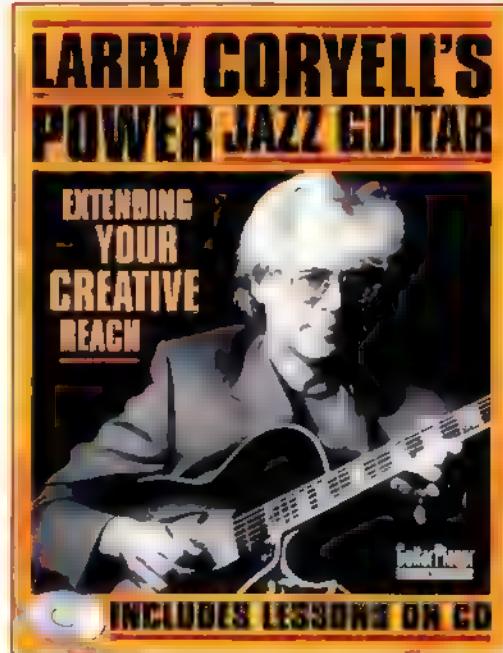
### Ex. 1

$\text{A} = 88$

### Ex. 2

$\text{A} = 88$

For instance, check out Ex. 1 and you'll see how Coryell, inspired by the late 20th-century composer Nicolas Slonimsky, applies 12-tone classical approaches to jazz. The scale is one of the "480 million possible combinations of the chromatic scale," writes Coryell. He then harmonizes the same notes with the eight meaty grips in Ex. 2, bridging the gap between modern classical and modern jazz with just two measures of music. Backbeat Books. —JUDE GOLD



LESSONS ONLINE AT [TRUEFIRE.COM](http://TRUEFIRE.COM)

July '02 *Guitar Player* Master Class:

**Fire and Flow**, BY JUDE GOLD

July '02 *Guitar Player* Chops:

**Quest Guru**, BY JUDE GOLD

**Sonic Snapshot**, BY ADAM LEVY

**Blues Stabs**, BY DAVID HAMBURGER

**Classic Column**, BY JERRY HAHN

**Reader's Challenge**, BY DOUG COFFMAN

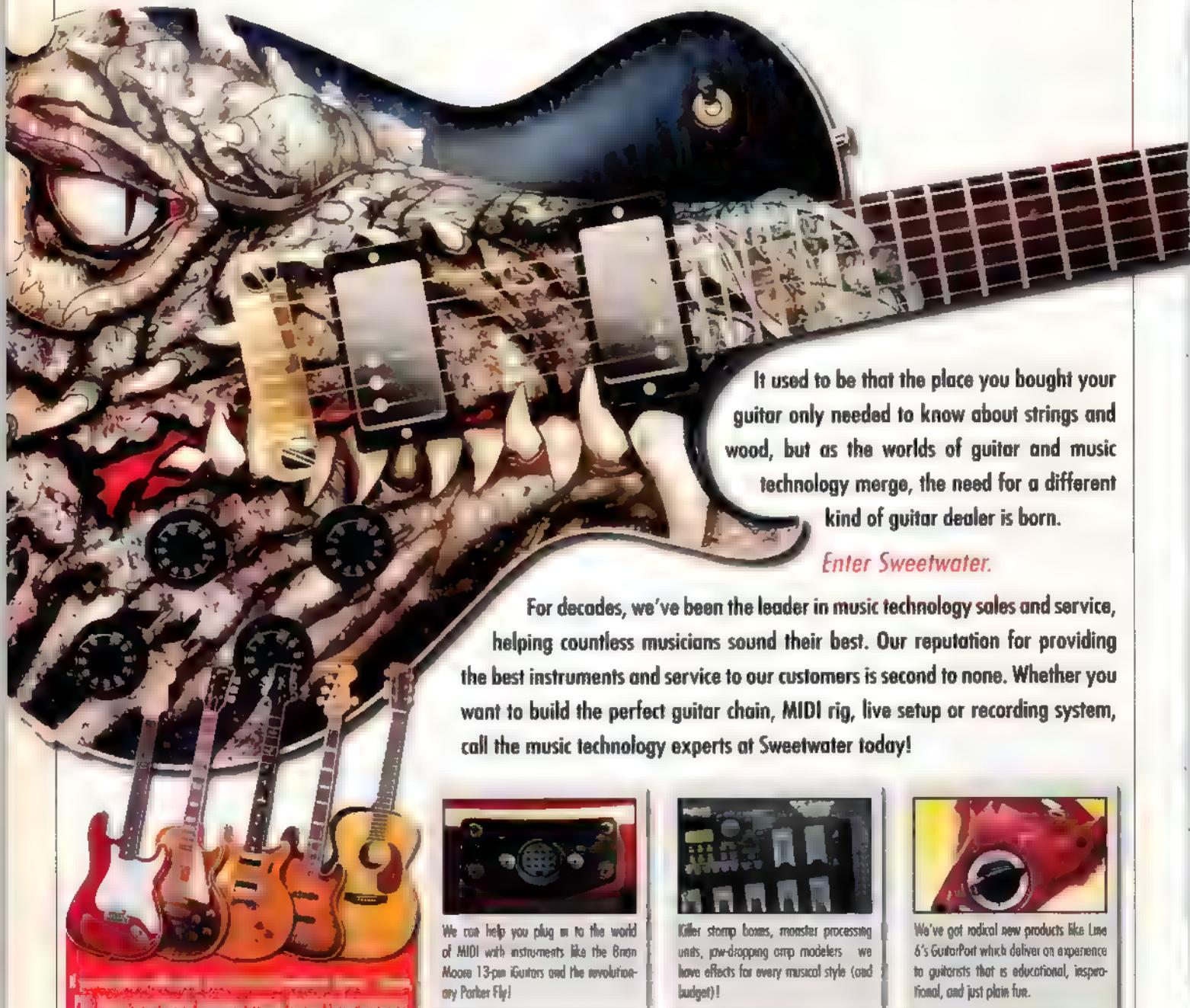
Audio Versions at  
[GuitarPlayer.TrueFire.com](http://GuitarPlayer.TrueFire.com)

This month's *Guitar Player* lessons, and hundreds of previous months' lessons, are currently available for immediate download. Visit today and get \$10 worth of TrueFire cash!

Not scrapes? To decode GP's music notation and hear Selections sound samples, visit the Lessons Archive on the Web at [guitarplayer.com](http://guitarplayer.com).

# Anybody can sell you a guitar.

But for the best instruments on the planet and the latest in guitar technology, there is only one option... Sweetwater:



It used to be that the place you bought your guitar only needed to know about strings and wood, but as the worlds of guitar and music technology merge, the need for a different kind of guitar dealer is born.

*Enter Sweetwater.*

For decades, we've been the leader in music technology sales and service, helping countless musicians sound their best. Our reputation for providing the best instruments and service to our customers is second to none. Whether you want to build the perfect guitar chain, MIDI rig, live setup or recording system, call the music technology experts at Sweetwater today!



We can help you plug in to the world of MIDI with instruments like the Brian Moore 13-pin iGuitars and the revolutionary Parker Fly!



Killer stomp boxes, monster processing units, jaw-dropping amp models - we have effects for every musical style (and budget)!



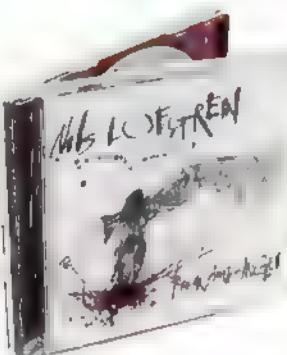
We've got radical new products like Line 6's GuitarPort which deliver an experience to guitarists that is educational, inspirational, and just plain fun.

Call us today for the best prices, selection, and support in the music industry!

# Sweetwater

(800) 222-4700 • (260) 432-8176 • [sweetwater.com](http://sweetwater.com)

### AUDIO



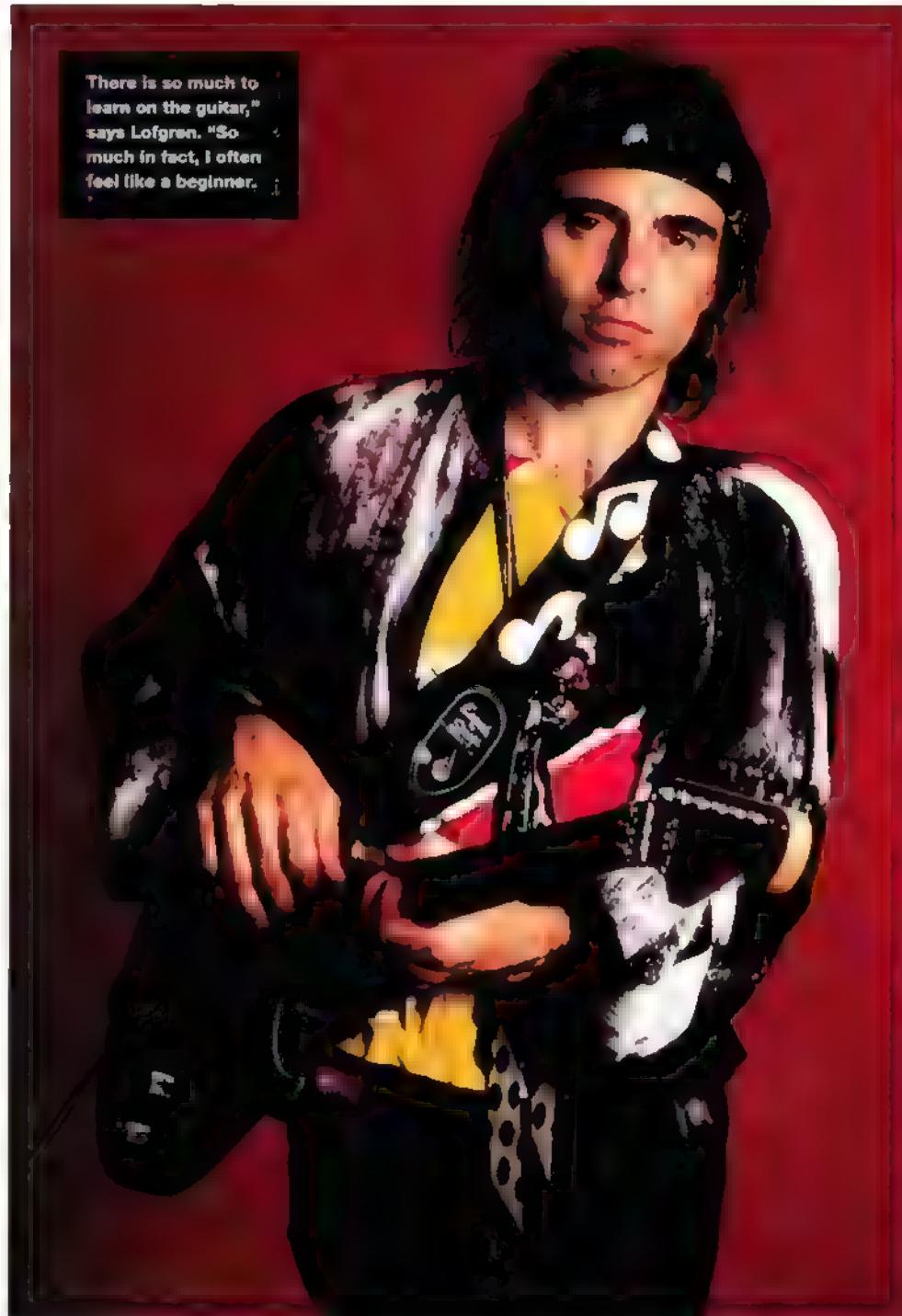
#### Nils Lofgren

*Breakaway Angel*

From his work with Neil Young and Bruce Springsteen to his rich body of solo albums, Nils Lofgren has proven himself to be a lasting 6-string stylist. His latest release, *Breakaway Angel* (Vision Music) finds his trademark funky phrasing and pinch harmonics in top form. But it's Lofgren's quirky tunes and continuing excitement with the acoustic guitar that make *Breakaway Angel* another high point in a career that's had more than a few. Lofgren took a moment to talk with GP about his current album, the record business, and performing. —DARRIN FOX

• • • •  
*Why so long between studio records?*

I was tired of the record industry's hands-on approach to artists and their music, so once I got out of my last long-term deal, I decided to not go that route again. It's funny, because



it's their money, the record companies think you need to do what they say—even though they might not be musicians or producers. My album *Acoustic Live* was independently released in

1997 and, thankfully, it was very well received.

*There's a little bit of electric on Breakaway Angel, but you're still sticking with acoustic guitar for the most part.*

I found that, after *Acoustic Live*, I enjoyed the intimacy I felt soloing on acoustic. But that stuff was just me and another guitarist—I wanted *Breakaway Angel* to be a band record. I also

## Reviews

wanted to incorporate improvisation and keep it earthy with not a lot of production. For most of the record I just plugged my Takamine direct into the board.

*The record has a nice, off-the-cuff vibe.*

Well, 11 of the 14 tracks are me singing and playing live in the studio with the band.

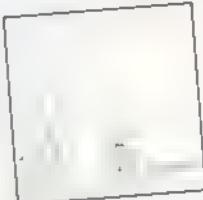
*I guess it makes sense that you track live, since you've been known for your live show throughout your career.*

It took me a while, but over the years I've learned that making records is hard work—live is where I thrive. I'm someone who loves to perform. Performing is therapy. Everything else is work.

*So you're not a guy who hibernates in the*

## QUICK HITS

**Wayne**, *Music on Plastic*. *Music on Plastic* is proof that the old adage "guitar playing for the good of the song" doesn't have to be boring. Wayne's beautiful marriage of rootsy guitar and Brit-pop songwriting smarts is practically guaranteed to move you. **TVT**. —DF



**The Detachment Kit**, *They Raging. Quiet Army*. Emotion comes first with this fat-fisted punk posse, and you'll dig their daring twin-guitar tirades. TDK may be the only band that can do two-handed finger taps and keep it undeniably punk. **Self-Starter Foundation**. —JG

**Corey Harris**, *Downhome Sophisticate*. Powered by soaring lap steel solos and gutsy, post-modern blues riffs, Harris' explosive blues grooves branch out into hip hop, reggae, highlife, and more. **Rounder**. —JG

**Ted Killian**, *Flux Aeterna*. Feedback sneaks and EBow howls over hypnotic grooves add up to a great soundtrack to a bad dream. **pfMentum**. —MB



**Quarashi**, *Jinx*. An Icelandic band that mixes rock, hip-hop, industrial, and funk. Think of them as Reykjavic Against the Machine. **Columbia**. —MB

**Andy Timmons**, *That Was Then, This Is Now*. The former Danger Danger shredmeister flays the fretboard on these 16 diverse tunes, displaying amazing technique, cool tones, and a great live vibe. **Favored Nations**. —SH

**Arlen Roth**, *Drive It Home*. The king of the Hot Licks instructional video series presents a delicate, down-home vibe on this all-acoustic album. **Solid Air**. —SH



rosewood...



studio for months on end?

No. Even if it's a song I love, I just can't work on it for days at a time. The studio is a limitation for me. I'm at my best if I can get all my parts down quickly. Then and only then will I maybe experiment and tweak a record. It's so important to recognize your limitations and strengths as a musician. For me, that meant realizing I'm a live performer who views making records as a hard and tedious endeavor.

*The track "Puttin' Out Fires" has a killer, extended jam at the end. How did that come about?*

Actually, that song is a perfect example of not having to answer to a label. It could have easily been a three-minute tune, but since there was no A&R person telling me it should be shorter, I just took off at the end and didn't fade it out. It wasn't an attempt at virtuosity, but it *felt* good. And if it feels good to me, I trust it will feel good to my fans.

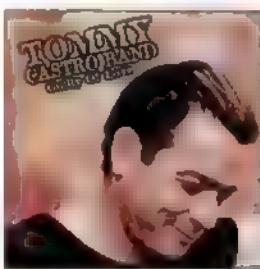
#### Rick Holmstrom

##### Hydraulic Groove

The high-gloss production approaches of the late '80s and early '90s robbed some blues albums of the rough edges and dark shadows that define the genre—the very places where the soul of the blues lives. Worse than that, it made some blues fans wary of anything labeled

"contemporary blues." If there's one guy, however, who proves that vintage vibes can come in modern colors, it's Rick Holmstrom. As far-fetched as it may seem, Holmstrom's new disc, *Hydraulic Groove*—with its samples, drum loops, backwards guitars, lo-fi vocals, and other such modern textures—packs more than enough blues sting to please even die-hard traditionalists. Holmstrom's solos have fangs, and whether he's tearing up Chicago blues, rockabilly, New Orleans funk, or his own brand of psychedelic lounge-jazz (as in "Pee Wee's Nightmare"), Holmstrom's toothy tone keeps each one of these addictive grooves centered on the blues. **Tone Cool.**

—JUDY GOLD



#### Tommy Castro

##### Guilty of Love

Tommy Castro has been quietly carving out his own niche in the blues world for more than

a decade. Along the way, he has earned the praise of John Lee Hooker, Carlos Santana, and B.B. King. His latest outing, *Guilty of Love*, finds Castro adding a touch more rock and a dollop of soul to his blues. In fact, you'll need to go four tracks deep into the album before you even hear a I-IV-V. The intro to "Somebody to Love You" is straight out of the Stones' rhythm school and the lines in "Stay with Me Tonight" sound kind of like Steve Cropper if he played in AC/DC. Castro's gritty, Otis Redding-inspired vocals always threaten to take the spotlight away from his guitar work. It's true that his 6-string work favors pocket over pyrotechnics, but that doesn't prevent him from throwing down with hairy tones and funky stabs in "Whole Lotta Soul," and slow, painful bends in "Dirt Road Blues." Castro has managed to make a modern blues album without sucking the life out of it. No mean feat. **33rd Street.**

—MATT BLACKETT

#### Pulse Ultra

##### Headspace

Merging cerebral riffs, odd time signatures, and virtuosic ability with a truckload of tones and feels—not to mention catchy vocal stylings—Pulse Ultra may be the first heady metal act since Tool to have a shot at radio success. Pulse's 22-year-old guitarist Dominic can headbang with the best of the Ozzfest crowd (check

# spruce... glass-fibre... glass-fibre?



## that's right... long strand glass-fibre.

It's what we build our guitars around. The Griffiths Active Bracing System™ combines dozens of the guitar's braces, the bridge plate, the kerfing and the binding into one integrated glass-fibre system that "activates" the guitar by vibrating as one unit. It provides a higher level of acoustic response and clarity of tone that you have to hear for yourself.

And every Garrison Guitar is constructed from ALL-SOLID wood. Including East Indian Rosewood, Sapele, Englemann Spruce, Sitka Spruce, Western Red Cedar and the distinctive acoustic sounds of Canadian Birch

Add the Buzz Feiten Tuning System™, a 5-year transferable warranty, genuine TUSQ® nuts and saddles, D'Addario strings and optional Fishman electronics and the choice is clear... you should experience a Garrison



**Garrison**  
GUITARS  
*Craftsmanship. By design.*

The Buzz Feiten Tuning System™ is a patented method of setting the guitar's intonation during construction. It dramatically improves the guitar's ability to play in tune in all positions on the neck. A proud standard on every Garrison Guitar.

**Buzz**  
**Feiten**  
TUNING  
SYSTEM

[www.garrisonsupers.com](http://www.garrisonsupers.com)  
visit us online to find a dealer near you

# LOW Prices Huge Inventory



Visit [www.LandMmusic.com](http://www.LandMmusic.com)  
for a **FREE CATALOG**

**LM**  
**MUSIC**

1-800 876-8638  
**8-SOUND-8**

6228 AIRPARK DRIVE  
CHATTANOOGA, TN 37421

**GET ON  
TRACK!**

With the World's Largest  
Online Community of  
Musicians, Producers  
and Engineers

## JOIN THE TRACK EXCHANGE

Designed exclusively to help you create recordings online with the world's best musicians, engineers and producers!

It's a new way to record and a new way to tap the world community for the best possible sound.

Sessions can be as open or closed as you want them. Totally secure file sharing. Safer than FTP.

- Share sound effects and files
- Review tracks remotely
- Find that hard to find musician
- Collaborate and compose online
- Get community input & critiques

**Sign up today!**

[www.thetrackexchange.com](http://www.thetrackexchange.com)  
a MUSIC PLAYER NETWORK service

## Reviews

out "Finding My Place"), but he also spins webs of sound with thoughtful lead lines and clever use of effects ("Never the Culprit"). Though some of the intricate rhythms and chord work hint at Dream Theater, the band always grooves with a spontaneous, STP-like vibe, and their instrumental adeptness doesn't ward you off with over-indulgence. *Atlantic*. —SHAWN HAMMOND



### Ty Tabor

#### *Safety*

King's X mastermind Ty Tabor serves up a platter full of lush acoustics, haunting leads, and gorgeous vocal harmonies on his second solo outing. However, what's most remarkable about this soul-baring and vulnerable album is how Tabor's tasty playing and fine production work can take simple ideas to such an elusive, magical level. Though he's been lumped into the prog crowd before, this effort primarily spotlights Tabor's great songwriting and melodic sensibilities, while throwing a crunchy bone to King's X fans here and there. *Metal Blade*. —SHAWN HAMMOND

### Grand Funk Railroad

#### *Live—The 1971 Tour*

In its '70s heyday, Grand Funk packed concert venues, sold oodles of records, and was usually quite viciously slammed by rock scribes for being talentless and uncool. *Live—The 1971 Tour* proves the band could be monumentally dorky ("Also Sprach Zarathustra" as intro music?), but its members were far from no-talent slobs. Throughout these documented shows in Detroit, Chicago, and New York, the band is absolutely masterful at igniting an audience, and guitarist Mark Farner seems to be on a personal mission to get everyone off. To that end, he unleashes an insane overload of brilliant and pretentious solos, heavy and hilarious riffs, and propulsive rhythm chops. But whether you're mouth is open because you're listening in awe or laughing your ass off, you can't deny that Farner and company are fearlessly committed to serving the crowd's need to boogie. Everything else be damned—egos, technique, and, most of all, critics. If you think you've got what it takes to drive an arena audience insane with the pure fury of a single guitar, listen to this CD and be humbled. *Capitol*. —MICHAEL MOLENDA

**ANDY TIMMONS**  
**THAT WAS THEN, THIS IS NOW**

**Andy Timmons**

A collection of music from  
 Andy's two Japanese only  
 Ear X-tacy™ releases,  
 plus 5 stunning  
 new tracks recorded  
 specifically for this release.

Tone, control, and sheer  
 beauty in an extraordinary  
 rock capacity. He is  
 truly one of the  
 last virtuosos of rock  
 guitar alive. - Steve Vai

The Ear X-Tacy Show

In stores worldwide on May 7, 2002

FAVORED NATIONS ENTERTAINMENT, P.O. Box 3246, Industry Hills, CA 91748, [www.earx-tacy.com](http://www.earx-tacy.com)

**Ibanez**

MUSIC COMPOSED FOR FILMS BY

**STEVE VAI**

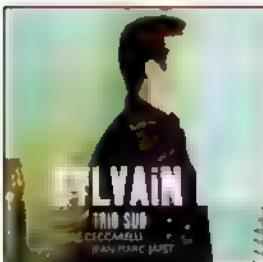
THE ELUSIVE LIGHT  
 AND SOUND VOL. 1

FEATURING PREVIOUSLY UNRELEASED TRACKS  
 INCLUDING "THE HEAD CUTTIN' DUEL" FROM  
 THE 1985 COLUMBIA TRI-STAR RELEASE  
 "CROSSROADS."

[WWW.VAI.COM](http://WWW.VAI.COM)  
[WWW.FAVOREDNATIONS.COM](http://WWW.FAVOREDNATIONS.COM)

**fn**  
 FAVORED NATIONS

## Reviews



Sylvain Luc

Trio Sud

If you subscribe to the notion that great

artists are *born* great, then Basque guitarist Sylvain Luc certainly fits the criteria. Luc began studying guitar at age five and entered a prestigious European music academy at nine, where he added mandolin, violin, and cello. Influenced by Django Reinhardt (and often likened to Django stylist Biréli Lagrène), Luc has evolved into an astonishingly versatile player whose style reflects the music of his gypsy heritage as well as a variety of other influences. Luc's third solo album, *Trio Sud*, is a beautiful work that melds jazz, swing, and Afro-Caribbean rhythms with rich guitar textures that echo players such as Pat Metheny, John Scofield, Paco de Lucia, and Bola Sete. Buoyed by the deep grooves laid down

by bassist Jean-Marc Jafet and drummer André Ceccarelli, Luc's rich melodies and complex rhythms ebb and flow like a tropical tide. *Trio Sud* is a mesmerizing musical sojourn—one that will likely further Luc's status as one of today's premiere jazz guitarists. *Dreyfus Jazz*.

—ART THOMPSON

### The Flatlanders

*Now Again*

The West Texas town of Lubbock is synonymous with Buddy Holly, and it has also been home to a trio of modern folk heroes—Joe Ely, Jimmie Dale Gilmore, and Butch Hancock. The three singer-songwriters originally honed their craft in a Lubbock-based group called the Flatlanders, and they recently joined forces to release *Now Again*, the group's first full-length album since 1972. Embellished with Tex-Mex accents and lots of vibey 6-string interplay between Ely, Gilmore, and Hancock (as well as guitarist Robbie Gersoe and steel/dobro whiz Lloyd Maines), *Now Again* is a spirited blues/country/rock romp that shows what sparks can fly when three great songwriters revisit their roots. *New West*. —ART THOMPSON

### W.C. Clarke

*From Austin with Soul*

Heralded as the "Godfather of Austin

# ISKINLAB



## Revolution Room

### FEATURING

"SLAVE THE WAY"  
"COME GET IT"  
AND  
"ANTHEM FOR A FALLEN STAR"



AVAILABLE AT



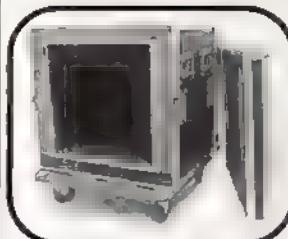
WWW.CENTURYMEDIA.COM

WWW.SKINLAB.COM

### The Case Specialists



FOOT PEDAL CASE  
Small 23x13x4 1/2" \$119  
Large 30x15x4 1/2" \$149  
GUITAR CASE  
BLOWOUT!  
\$99 strat, acoustic, and bass



SHOCK RACKS  
3/8" Ply, 2" Foam  
10SP \$399  
16SP \$449  
21SP \$499

Cases also Available for Drums, Amps, Mixers, Rack Mount Equipment, Keyboards, etc...

Call for pricing on standard or custom designed cases!

www.discount-distributors.com  
800-346-4638 (in NY) 631-563-8326

6TH ANNUAL

# The John Lennon SONGWRITING CONTEST



## Categories

Rock World  
Gospel/Inspirational  
Hip-Hop Children's  
Electronic Pop Folk  
Rhythm & Blues Jazz  
Country Latin

## Awards and Prizes

### Grand Prize Winners in Each Category

\$20,000 for "Song of the Year" courtesy of Maxell  
\$60,000 in EMI Music Publishing Contracts  
\$60,000 in Yamaha Project Studio Equipment  
Over \$200,000 in Cash Awards and Prizes

A Total of 120 Winners!

Sponsored by: **YAMAHA** **maxell** 



To ENTER your original song(s) fill out this application and...just imagine

NAME

CITY STATE ZIP

PHONE AGE

EMAIL

SONG TITLE

CHECK ONE:  LYRICS INCLUDED  INSTRUMENTAL COMPOSITION

CIRCLE ONE (IF PAYING BY CREDIT CARD): VISA MASTERCARD

CARD #

EXPI. SIGNATURE

Make your check or money order for \$30.00 per song payable to:

John Lennon Songwriting Contest

### Check one category only

rock  world  gospel/inspirational  children's  
 electronic  pop  folk  r&b  
 jazz  country  latin  hip-hop

[www.jsc.com](http://www.jsc.com)

Mail your entry to: John Lennon Songwriting Contest  
620 Frettinghausen Avenue Suite #108  
Newark, NJ 07114

### Each entry must consist of:

- Completed and signed entry form (or photocopy). All signatures must be original.
- CD(s) or audio cassette(s) containing one song only, five (5) minutes or less in length.
- Lyric sheet typed or printed legibly (please include English translation if applicable). Sheets not required for instrumental compositions.
- Check or money order for \$30.00 per song (U.S. currency only) payable to John Lennon Songwriting Contest. If paying by credit card, \$30.00 per song will be charged to your account.

Entries must be postmarked no later than September 28, 2002

Please read all rules carefully, and then sign your name in the space provided. If entrant is under 18 years old, the signature of a parent or guardian is required.

1. Each song submitted must be contestant's original work. Songs may not exceed five (5) minutes in length. No song previously recorded and released through major national distribution in any country will be eligible. Songs may have multiple co-writers, but please designate one name only on the application. Contestant may submit as many songs in as many categories as he/she wishes, but each entry requires a separate cassette, entry form, lyric sheet, and entrance fee. One check or money order for multiple entries/categories is permitted. (Entrance fee is non-refundable. JSC is not responsible for late, lost, damaged, misdirected, postage due, stolen, or misappropriated entries.)

2. Twelve (12) Grand Prize Winners will receive \$2,000 in cash, \$5,000 in Yamaha project studio equipment, a \$5,000 advance from EMI Music Publishing, and a \$99.95 tonesPRO Membership. One (1) Grand Prize Winner will receive \$20,000 for the "Song of the Year" courtesy of Maxell. Thirty-six (36) Finalists will receive \$1,000 and a \$29.95 tonesPRO Membership. Seventy-two (72) Runners-up will receive \$100 from Guitar Center Stores.

3. Contest is open to amateur and professional songwriters. Employees of JSC, their families, subsidiaries, and affiliates are not eligible. 4. Winners will be chosen by a select panel of judges comprised of noted songwriters, producers and music industry professionals. Songs will be judged based upon melody, composition and lyrics (when applicable). The quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song, division of prizes is responsibility of winners. Void where prohibited. All federal, state, and local laws and regulations apply.

5. Winners will be notified by mail and must sign and return an affidavit of eligibility/recording rights/publicity release within 14 days of notification date. The affidavit will state that winner's song is original work and he/she holds all rights to song. Failure to sign and return such affidavit within 14 days or provision of false/inaccurate information therein will result in immediate disqualification and an alternate winner will be selected. Affidavits of winners under 18 years of age at time of award must be countersigned by parent or legal guardian. Affidavits subject to verification by JSC and its agents. Entry constitutes permission to use winners names, likenesses, and voices for future advertising and publicity purposes without additional compensation.

6. Winners will be determined by January 15, 2003, after which each entrant will receive a list of winners in the mail. CDs, cassettes and lyrics will be sent to winners.

I have read and understand the rules of the John Lennon Songwriting Contest and I accept the terms and conditions of participation. (If entrant is under 18 years old, the signature of a parent or guardian is required.)

SIGNATURE

DATE

## Design Your Dream Guitar from \$329!

### YOU CHOOSE

body style  
color  
fingerboard  
pickguard  
pickups  
custom wiring  
hardware  
...and more!

We build it for you!



FOR MORE INFO VISIT

web  
[www.route101guitars.com](http://www.route101guitars.com)  
email:  
[sales@route101guitars.com](mailto:sales@route101guitars.com)  
or call 805-641-3500



[www.route101guitars.com](http://www.route101guitars.com)

## Reviews

Blues," W.C. Clarke cut his teeth in the clubs of Austin's east side during the 1950s. He backed soul-singer Joe Tex in the '60s, and, during the '70s and '80s, he worked with Austin blues stars Angela Strehli, Lou Ann Barton, and the Vaughan brothers (Clarke co-wrote the SRV hit "Cold Shot"). This R&B-flavored album finds Clarke at the head of a pack that includes pianist/vocalist Marcia Ball, guitarists Derek O'Brien and Pat Boyack, and the Texas Horns. Armed with a powerful, gospel-approved voice, Clarke delivers his songs with god-fearing intensity. His rhythm playing is smooth and soulful, his lead style pure economy. But when Clarke steps out with a solo, you *feel* every one of his clear, bell-like notes. Cool stuff! **Alligator.**

—ART THOMPSON

## DVD

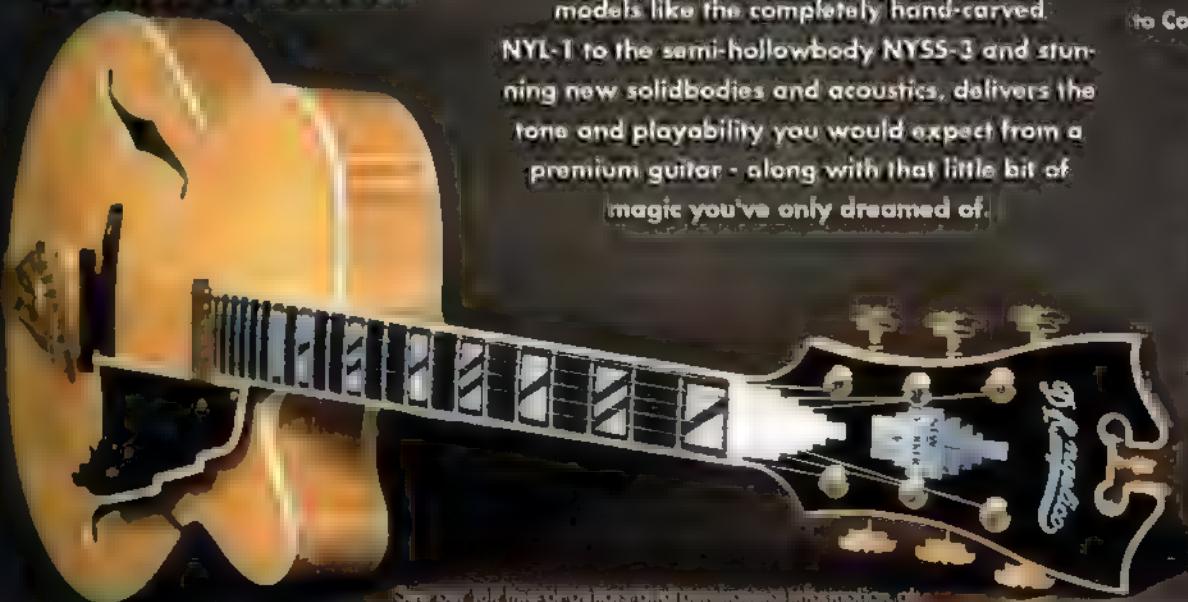
### Megadeth

#### Rude Awakening

*Rude Awakening* opens with an obvious and boring montage of hyper-excited Megadeth acolytes funneling into the venue to see their heroes. Happily, that's the one and only time this well-produced DVD serves up anything but

# D'Angelico

GUITARS OF AMERICA



Classic styling, the finest materials and meticulous craftsmanship - hallmarks of a legacy we take very seriously.

Each D'Angelico, from full-bodied models like the completely hand-carved NYL-1 to the semi-hollowbody NYSS-3 and stunning new solidbodies and acoustics, delivers the tone and playability you would expect from a premium guitar - along with that little bit of magic you've only dreamed of.

No Boundaries,  
From Legends  
to Contemporaries:

Ricci Malora  
Mike Souch  
Norman Brown  
Dug Naylor  
Sammy Hagar  
Glen Gray  
Dale Watson  
Lyle Lovett  
Kathy Mattea  
Eric Sklar  
Vivian  
Mellie Lee  
Fiona Apple  
Steve  
Lyle Lovett  
C. C. Catch  
Glen Gray

See our full line of guitars and basses at [www.dangelicoguitars.com](http://www.dangelicoguitars.com)

www.dangelicoguitars.com • email: [info@dangelicoguitars.com](mailto:info@dangelicoguitars.com)

100 Main Street • Westfield, MA 01089 • Tel: (413) 521-9010 • Fax: (413) 521-9011

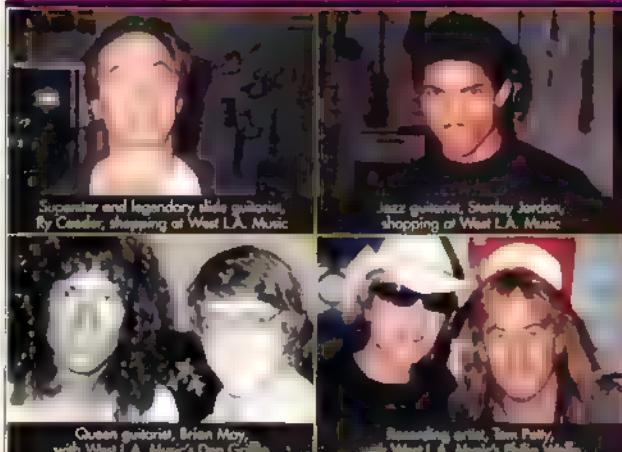


whoop-ass. The band's performance is intense, the camera-work is excellent, and the sound is downright astounding. Not only is the live recording clear and full of impact, but the surround mix is brilliantly conceived. The rear speakers handle crowd noise and reflected band sound, the right and left front speakers deliver a stereo music mix, and the center speaker is reserved for lead vocals and guitar solos. The savvy placement of sonic elements really puts the band in your face. (Sit in your system's sweet spot, wait for a solo to kick off, and you'll hear what I mean.) As an injury to guitarist Dave Mustaine has put Megadeth to rest (see *Fretwire*, p. 24), *Rude Awakening* is a fitting testimonial. *Sanctuary*.

—MICHAEL MOLENA

Continued on page 123

# West L.A. Music. Superstars, Super-Prices, Superstore!



## TODAY'S HOTTEST PRODUCTS

The largest and most complete selection of name brand music, audio and recording products in stock and ready for delivery!

## GUARANTEED LOWEST PRICES

"We will beat any price from any authorized stocking dealer anywhere in the U.S."

## GREAT SERVICE & EXPERT ADVICE

Whether you're building a world class studio, or a project studio at home, playing the largest concert arena or a local club, we'll help you achieve your goals.

## TOTAL SATISFACTION

We guarantee your complete satisfaction with the products and services we recommend.

**"Shop Where the Pros Shop"**

**We Will Beat Any Deal!**

**West L.A. Music**

Call Today 310-477-1945  
[www.westiamusic.com](http://www.westiamusic.com) • Email: [sales@westiamusic.com](mailto:sales@westiamusic.com) • Fax: 310-477-2476

# Swirling Ambience

Real Rotary

Once you hear the AR-112 throaty, whirling sound, you won't even think of using an electronic modulation effect."

—Jesse Monach, *Guitar World*, February 2002

## AR-112 "Sidewinder"

The AR-112 combines lush rotary chorus, classic tremolo and reverb, with traditional non-rotary guitar amplification. Features a clean/overdrive real 12AX7 Preamp with pre and post EQ. Real Mechanical Rotor with fast/slow/stop footswitch and adjustable speed controls.

## Incredible Sound

- 100-watt RMS power amp drives a 100-watt 12" Eminence legend 121 guitar speaker
- Built-in microphone to XLR output
- Adjustable pickup matching gain control
- Acutronics classic spring reverb with EQ
- Adjustable Fuzz/Slow/Acceleration controls provide rich organic chorus through liquid classic tremolo sound
- Auto-Stop positions the rotor forward providing consistent non-rotary guitar amplification
- XLR microphone input for hump players



**motion sound**  
[www.motion-sound.com](http://www.motion-sound.com)

1426 South 450 West, Suite G • Salt Lake City, Utah • 801-265-6617 Phone • 801-265-6678 Fax



# EXTRAVAGANZA GIVEAWAY

Register to win at [www.musicplayer.com](http://www.musicplayer.com)

One Lucky Winner will win tons of great gear, along with the chance to meet and hear the sensational Lisa Loeb in concert.

**TOTAL VALUE  
\$21,271.68!**



See the latest gear at [www.peavey.com](http://www.peavey.com)

#### Official Rules

NO PURCHASE NECESSARY

1. To Enter: You may enter by printing your name and address on the official entry card or on a postcard and mailing it to Music Player/The Peavey Extravaganza Giveaway, P.O. Box 51015, Boulder, CO 80322-3215. Alternatively, you can enter online at [HTTP://www.musicplayer.com](http://www.musicplayer.com) beginning approximately April 9, 2002. Entries must be received by August 31, 2002. Enter as often as you wish (as often as once per day online), but each entry must be separately postmarked. Copies, mechanically reproduced, or automated entries, and computer-aided or computer-generated script entries will not be eligible and are void. The sponsor of this game is United Entertainment Media, Inc. ("Sponsor"), and such Sponsor is not responsible for printing or typographical errors in any newscast/online - related materials, lost, lost, or misdirected mail or transmissions that are lost, fail to enter into the processing system or are processed or transmitted late.

2. Sweepstakes Drawing: The winner will be drawn at random on or about September 20, 2002. Odds of

winning each prize depend on the number of eligible entries received. Your purchase of a product or service from the Sponsor or the prize manufacturers will not increase your chances of winning a prize.

3. Eligibility: Game is open to all legal residents of the United States and Canada (other than the residents of Puerto Rico and the province of Quebec), except for the employees and immediate family (spouses and parents, siblings, children and each of their spouses) of Sponsor, the prize manufacturers, and each of their affiliates, subsidiaries, advertising agencies, and any other company involved with the design, production, execution or distribution of the sweepstakes drawings. In order to win a prize, residents of Canada will be required to answer correctly a time limited mathematics skill testing question to be administered via telephone.

4. Release: Winner releases the Sponsor, the prize manufacturers, and each of their parents, subsidiaries, affiliates, officers, directors, agents, and employees from any responsibility or liability in connection with any loss, accident, or death incurred in connection with the use of the prizes won in the giveaway. The winner hereby consents to the use of his or her name and/or likeness by the Sponsor for advertising purposes without



Peavey brings you a mountain of amps, loudspeakers, mics, instruments, outboard gear and accessories to make your next performance an Extravaganza! Included in this package is an exclusive, custom pink Wiggy signed by Lisa Loeb. And one lucky winner will also travel to see Lisa perform live. Don't delay. This is your chance to win a huge prize package from your friends at Peavey and the Music Player Group valued at **\$21,277.68**.

## One lucky winner will receive:

(2) Q-Wave 2 - \$2,599.98 - The Q-Wave 2 consists of a 44XTM 4" titanium diaphragm compression driver and a Pro Rider™ 15" woofer.

(2) Q-Wave 118 - \$1,799.98 - The Q-Wave 118 sub enclosure utilizes the Low Rider woofer allowing it to handle 1,600 Watts of program power!

(4) GPS 1500 - \$3,199.98 - A two-rack space power amp featuring 750 Watts RMS per channel, toroidal power transformers and dual variable-speed cooling fans.

Q231FX - \$449.99 - Dual channel (31 band), 1/3 octave filter sets, 20Hz to 20kHz equalization range, Constant Q filters, +12dB boost/ -18 dB cut per channel, [see full page](#).

koemus - \$299.99 - The koemus image enhancement system provides planet-rattling bass while simultaneously causing the vocals to stand out [see full page](#).

Feedback Suppressor - \$199.99 - The Feedback Suppressor will greatly reduce, or eliminate acoustic feedback in your sound system.

X/D 2% - \$249.99 - An electronic crossover that combines the latest in solid-state technology with [see full page](#).

RQ 4324C - \$1,599.99 - A 24 channel, four-bus mixer featuring low noise XLR inputs, 3-band EQ w/sweepable mid-frequency & frequency variable low cut, 8 Aux sends and lots more!

Wiggy - \$1,099.99 - Peavey's collaboration with world-class guitarist Dweezil Zappa has produced a hot rod amp with hot rod features.

Wiggy 212 - \$649.99 - The Wiggy™ 212 features two 12" Sheffield™ 1230 speakers, switchable stereo or mono operation, closed-back configuration and more.

BAM 210 - \$1,499.99 - This is Peavey's state of the art modeling bass amp. 350 Watts internal, 500 Watts external, [see full page](#).

Cirrus Bass 4-String - \$2,499.99 - Beautiful exotic quilted maple body, "studio quiet" active electronics, and a neck through body have made this one of the most sought after basses in the world.

Limited ST Guitar - \$1,099.99 - Three pickup configurations with a wide choice of tonal combinations.

PVM 22 - \$169.99 - Dynamic cardioid microphone

that has greatly increased sensitivity over conventional microphones.

PVM 480 - \$299.99 - This microphone achieves optimum performance and accurate reproduction of almost any type of sound.

PVM 46 - \$199.99 - Dynamic hyper-cardioid microphone that is well suited for vocal and instrument.

PVM DMB-8 - \$499.99 - For the professional drummer who wants an all-in-one package drum microphone system. Perfect for use on stage or in the studio.

PCX U12 - \$519.99 - UHF true diversity single-channel handheld wireless system with frequency tracking and muting circuits, balanced and unbalanced outputs, RF and Audio signal level indicators, plus more!

Keyboard X-Stand - \$25.99 - Multi-position adjustable keyboard X stand in durable black finish.

(2) V-Base Mic Stand - \$79.95 - Unique V-Base mic stand with friction-type clutch assembly allows for easy one-hand height adjustment.

(2) Tripod Mic Stand with Boom - \$119.99 - Heavy duty, all metal, fully adjustable tripod mic stand with nylon leg mounts for longer product life.

6 Space Peavey Lite Flight Case - \$251.99 - Molded flight case racks with aluminum extrusions and valances, plus latched front and back covers for easy set up and tear down.

10 Space Peavey Lite Flight Case - \$283.99 - Molded flight case racks with aluminum extrusions and valances, plus latched front and back covers for easy set up and tear down.

(2) Deluxe Guitar Stand - \$38.78 - High quality black powder coated guitar stand with gooseneck shape upper support neck rest, retainer strap, and lockout legs.

Multi Cable Pack - \$407.23 - A variety of patch, speaker, mic and y cables to hook up all your gear.

(2) Concert Tickets - \$100.00 (Est. Retail Value) For Lisa Loeb show.

Travel Expenses - \$1,000.00 - For transportation to the concert.

For complete product information, go to: [www.peavey.com](http://www.peavey.com)

Additional compensation unless prohibited by law. The verified prize winner and/or prize winner's parent or legal guardian will be required to sign an Affidavit of Eligibility and a Publicity/Liability Release unless prohibited by law. These materials must be returned within ten days of notification. Failure to comply may result in disqualification and the selection of an alternate winner. All prizes for the game are donated by third parties. The game is not meant to convey any endorsement of any product or service, nor does a third party's donation of any prize have any influence on Sponsor's editorial coverage.

5. Taxes: Any tax liabilities are solely the responsibility of the winner and the winner will be required to provide his or her social security number or tax payer identification number for tax purposes. All federal, state, local, municipal, and provincial laws and regulations apply.

6. General: Sponsor shall be deemed sole interpreter of the rules and conditions. By participating, entrants acknowledge and agree to be bound by these rules and that the decisions of the Sponsor are final. Sweepstakes is valid where prohibited by law. Prize components are not exchangeable, transferable or redeemable for cash.

Prices shown are estimated retail prices, and actual prices may vary. SPONSOR DOES NOT MAKE AND IS NOT RESPONSIBLE FOR ANY WARRANTIES (INCLUDING IMPLIED WARRANTIES OF MERCHANTABILITY OR OF FITNESS FOR A PARTICULAR PURPOSE) OR ANY GUARANTEE WITH REGARDS TO ANY PRIZE OR PORTION THEREOF. All sweepstakes entries become the property of the Sponsor and will not be returned. In the event of unavailability of stated prize(s) or component(s) thereof, Sponsor reserves the right to substitute item(s) of comparable value. Sponsor reserves the right, in its sole discretion, to cancel, terminate or suspend the Internet portion of this giveaway should virus, bug, non-authorized human intervention or other causes beyond its control corrupt or affect the administration, security, fairness or proper play of the giveaway. In such cases, Sponsor reserves the right to select the winner from mail-in entries only.

7. Winner's List: To obtain the name of the prize winner, send a self-addressed, stamped envelope to "Winner", The Peavey Extravaganza Giveaway, Music Player, 2800 Campus Drive, San Mateo, CA 94403, USA, by February 28, 2003.

## WILLCUTT GUITAR SHOPPE, INC.

— PAUL REED SMITH • FENDER  
HAMER USA • TACOMA • LARRIVÉE  
BREEDLOVE • TAKAMINE  
TERRY C. MCINTURFF • REVEREND  
HOFNER • RICKENBACKER  
DR. Z • CARE • BOGNER • KOCH  
ORANGE • VOX • SWR • FULLTONE  
GUYATONE • MAXON • CARL MARTIN  
VISUAL SOUND

(859)276-2713



WWW.WILLCUTTGUITARS.COM



*She waited 330 years for her  
Victoria... Do you have that  
kind of time??*

Victoria Amp Co.

Ph 630-369-3527  
Fax 630-527-2221 [www.victoriaamp.com](http://www.victoriaamp.com)

## HEAROS®

High Quality Ear Products



High Fidelity  
HEAROS  
Experience the  
ultimate in flat  
attenuation and  
hear all highs and  
lows. Use on stage  
at concerts or just  
jamming at home

## SuperHEAROS

With an amazing  
30 decibels of  
protection, our  
award-winning  
foam is known  
worldwide for being  
soft, effective and  
inconspicuous.  
A terrific value for  
all musicians!

Available at most  
retailers including  
Guitar Center,  
Sam Ash Music  
Tower Records,  
Musicland,  
Mars Music and  
Morehouse Music.  
Visit [www.hearos.com](http://www.hearos.com) or email [info@dapworld.com](mailto:info@dapworld.com)



**G** guitars

GIBSON	MIKE LULL
PRS	BREEDLOVE
MINTURFF	SANTA CRUZ
MODULUS	LOWDEN
ALEMIC	FROGGY BOTTOM
HAMER	ALVAREZ
PARKER	TAKAMINE
G&L	TRACE ELLIOT
RISCOE	AGUILAR
MTD	TOP HAT
KEN SMITH	KOCH
FODERA	STEWART
ITALIA	TECH 21
RITTER	EDEN
KEN LAWRENCE	EPIFANI
ELRICK	HARTKE
WARWICK	BOSS
HOFNER	ELECTROHARMONIX
NS DESIGN	BIG BRIAR
DANELECTRO	ZOOM
DOD	MXR
EBS	DEMETER
PEDULLA	LA BELLA
FULLTONE	PLANET WAVES
VOX	WEBER
MARSHALL	B-BAND

best prices   trades   consignments  
 ~ shop our online store ~  
 guitars • strings • electronics  
[www.Gguitars.com](http://www.Gguitars.com)

153 East St New Haven, Ct 06511 203-786-4734

Collectible Art  
Vintage Sound

[www.vintagesoundsound.com](http://www.vintagesoundsound.com)  
online gallery

**Warrior**

1-704-991-3869

The music of  
Booker T. Jones,  
Gregg Allman,  
B.B. King, and  
so many others  
ignites with the  
unmistakable  
purr, growls,  
and screams of  
the Hammond  
B-3 organ.



Now fully updated, this book traces the  
evolution of the B-3 and other tone-  
wheel organs, plus how Don Leslie  
helped catapult the Hammond sound  
into history by creating his famous  
rotating Leslie speakers. You'll discover  
the genius behind Hammond's tone  
wheel generator and other innovations,  
plus playing techniques from B-3 mas-  
ters, maintenance tips, and more.

Available at fine book  
and music stores everywhere.  
Or call toll free  
(866) 222-5232.



6600 Shadeland Way • Gilroy, CA 95020 USA  
phone: (408) 848-8294 • fax: (408) 848-5784  
e-mail: [backbeat@rushorder.com](mailto:backbeat@rushorder.com)  
web: [www.backbeatbooks.com](http://www.backbeatbooks.com)

Distributed to music stores by Hal Leonard Corp.;  
to bookstores by Publishers Group West.

## Playing Slide Guitar Is No Mystery

**KickAss**  
Brass™



Solid Bell Brass  
Guitar Slides

- ✓ Real Solid Bell Brass
- ✓ Tapered Shape
- ✓ Micron Textured
- ✓ Maximum Sustain
- ✓ Maximum Playability

### You Just Gotta Have The Best Slide

Available In  
Better Stores Nationwide.  
Call For The Dealer Nearest You



888-888-9624

REDWOOD

MUSIC CORP

[www.redwoodmusic.com](http://www.redwoodmusic.com)

19 Reasons you'll want Grover's  
NEW LOCKING machine heads  
on your guitar...



#### Reason #1:

Grover's new self-locking string post. This patented device is positive locking and the easiest to use that's available today. Just insert the string into the string post, then pull through and tune. There are no finer tuner's on the market, locking or otherwise.

#### Reasons #2 through #19:

The new 406 Series Locking Machine Heads have a 18:1 gear ratio. After introducing a 16:1 gear ratio on the Standard Rotomatic Machine Heads more than two years ago, we're now made it available on this new mini-locking machine. The high 18:1 ratio will give you precise fine tuning while the newly developed string post offers quick string installation. All this PLUS Grover's world famous quality!

Available at music stores everywhere in chrome and gold finish, 3+3 or 6+6 tuning configurations.

**Grover Musical Products, Inc.**  
3000 Kelley Avenue • Cleveland, Ohio 44128  
[music@grover.com](mailto:music@grover.com)

BRINGING TOP QUALITY  
MUSICAL PRODUCTS TO  
NORTH AMERICA



Carl Martin  
GUITAR EFFECTS

Call 1-800-222-4444  
www.europeanmusical.com

EUROPEAN MUSICAL IMPORTS, INC.

201) 594-0817

[info@europeanmusical.com](mailto:info@europeanmusical.com)

### LEHLE Switcher Boxes!



DEALER INQUIRIES WELCOME

**COOL  
MOTHER  
PLUCKER**

Copper-Flex Hand Contoured F-1 & X-1 Guitar Picks

1-800-432-7771

[WWW.ICE-PIX.COM](http://WWW.ICE-PIX.COM)

Why buy  
**QUALITY**  
when you have  
nothing but  
**INFERIOR**  
products  
to choose from



**WORKING DOG™**  
by Alessandro

© 1992 Alessandro

215 355 6424

[www.alessandro-products.com](http://www.alessandro-products.com)

**Terry C. McInturff**  
Guitars

"Nothing but  
the highest  
quality luthier  
and supreme  
attention to  
detail."

Ben Bartlett  
Guitarist Mag



# High Five

## A Roundup of Gibson Les Pauls

By the GP Staff

It's hardly surprising that a company such as Gibson makes a mindblowing number of guitars. But with no fewer than 45 Les Paul models currently in Gibson's product line, the job of selecting a manageable number for this roundup was a tad challenging. "Lemme see—shall we go for the Studio Gothic, Standard Premium Plus, Smartwood Exotic, or the Studio Limited Color? What about the '54 Oxblood, the '56 Goldtop, or the '59 Flame-top?" Talk about option anxiety!

In the end, we opted to focus on five models, which run the gamut from a shade over a street price of \$1,000 to nearly \$14,000. We auditioned these beauts through a variety of amps, includ-

ing a Bad Cat Hot Cat, a JBL-equipped Fender Twin Reverb, a Marshall JCM 800, a Vox AC30, and a Vox Valvetronix AD120VT modeling combo.

### Les Paul Jr. Special Plus

A dressed-up, two-pickup version of the venerable single-cutaway, single-P-90 Junior, the Jr. Special Plus (\$1,614) radiates a Les Paul-meets-L65 vibe, courtesy of its mahogany slab body and flat figured maple top. It's the lightest Paul in this roundup, and—thanks to its slim neck—the most modern feeling.

Plugged into a Fender Twin, the Plus exhibited great chime and sparkle. It sounded surprisingly spanky on any setting, but

### Snapshot

Check out five new Les Pauls at ascending price points: the Jr. Special Plus (\$1,614 retail/\$1,049 street price), Studio Limited Colors (\$1,655 retail/\$1,076 street), Standard (\$3,306 retail/\$2,149 street), Custom Authentic '68 Black Beauty (\$4,379 retail/street price N/A), and the 50th Anniversary (\$13,727 retail/street price N/A). The Custom Authentic '68 Black Beauty and the Standard receive Editors' Pick Awards.

the guitar really excelled in the two-pickup mode. Here, subtle volume changes to either pickup resulted in beautiful tones, and favoring the bridge pickup slightly accentuated the twang of the

wound strings. (Anyone who thinks Les Pauls aren't made for clean tones should try this setup.) The Plus is in its element delivering clean to semi-dirty tones, but it also sounds great through

### Contact Info

Gibson Nashville, 641 Massman Dr., Nashville, TN 37210;  
(615) 871-4500; [gibson.com](http://gibson.com).

The Ratings Game	Tone	Playability	Workmanship	Hardware	Vibe	Value
Les Paul Jr. Special Plus	██████	██████	██████	██████	██████	██████
Les Paul Studio Limited Colors	██████	██████	██████	██████	██████	██████
Les Paul Standard	██████	██████	██████	██████	██████	██████
Les Paul Custom Authentic '68 Black Beauty	██████	██████	██████	██████	██████	██████
Les Paul 50th Anniversary	████	████	████	████	████	████

The Rate-O-Meter: Dismal = 

Excellent = 

Gibson  
Deluxe  
tuners

1 1/16" nut width

### Les Paul Jr. Special Plus

Gibson  
Deluxe  
tuners

1 1/16" nut width

### Les Paul Studio Limited Colors

Weight: 8 lbs

Weight: 8 lbs

24 3/4"-scale  
rosewood-on-  
mahogany  
neck with  
1960 slim taper

24 3/4"-scale  
ebony-on-  
mahogany  
neck with '59  
Rounded shape

Flat AA figured  
maple-on-  
mahogany body

490R alnico humbucker

498T alnico  
humbucker

Tune-o-matic  
bridge

Maple-on-  
mahogany body

490R alnico humbucker

498T alnico  
humbucker

Tune-o-matic  
bridge



# Bench Tests

## High Five

a dinged JCM 800—zingy and slicking, with excellent definition. For pop, jazz, or non-metal rock players, the Plus is a winner.

—MATT BLACKETT

## Les Paul Studio Limited Colors

With its metallic green finish, ebony fretboard, and absence of fretboard inlays, the Studio Limited Colors (\$1,655) has a sleek, mean appearance that's a good indicator of the testosterone-laden tones it cranks out. Sporting Gibson's beefy '59 Rounded neck shape, the Studio feels substantial and plays slick and fast.

Plugged into a Bad Cat Hot Cat, the Studio sounded tight and chunky, but the high end seemed a tad muted. Switching to a Marshall JCM 800, however, the Studio came to life with big-sounding power chords and righteous single-note lines. The humbuckers have a hot, thick sound with great string-to-string balance, and almost every note on the neck feeds back musically. Through the Marshall, the Studio just begs to play heavy John Sykes-style hard rock. Yeah! Plugged into a Fender Twin, the Studio performed well, but its girthy character required the amp to be EQ'd on the treble side with the bright switch on. With those settings, the Studio sounded full, with a cool, piano-like quality.

Those who want a classic-looking Les Paul might be put off by the Studio's souped-up vibe. Once I got a handle on its high-output rock tones, however, the Studio started looking cooler and cooler. And, with a street price of just over a grand, this guitar gives you a tremendous amount of chunk for the buck.

—MATT BLACKETT

## Les Paul Standard

How such a class act as the Les Paul Standard fell in with rock and roll scum is one of the riddles of the ages. And yet, this sophisticat-

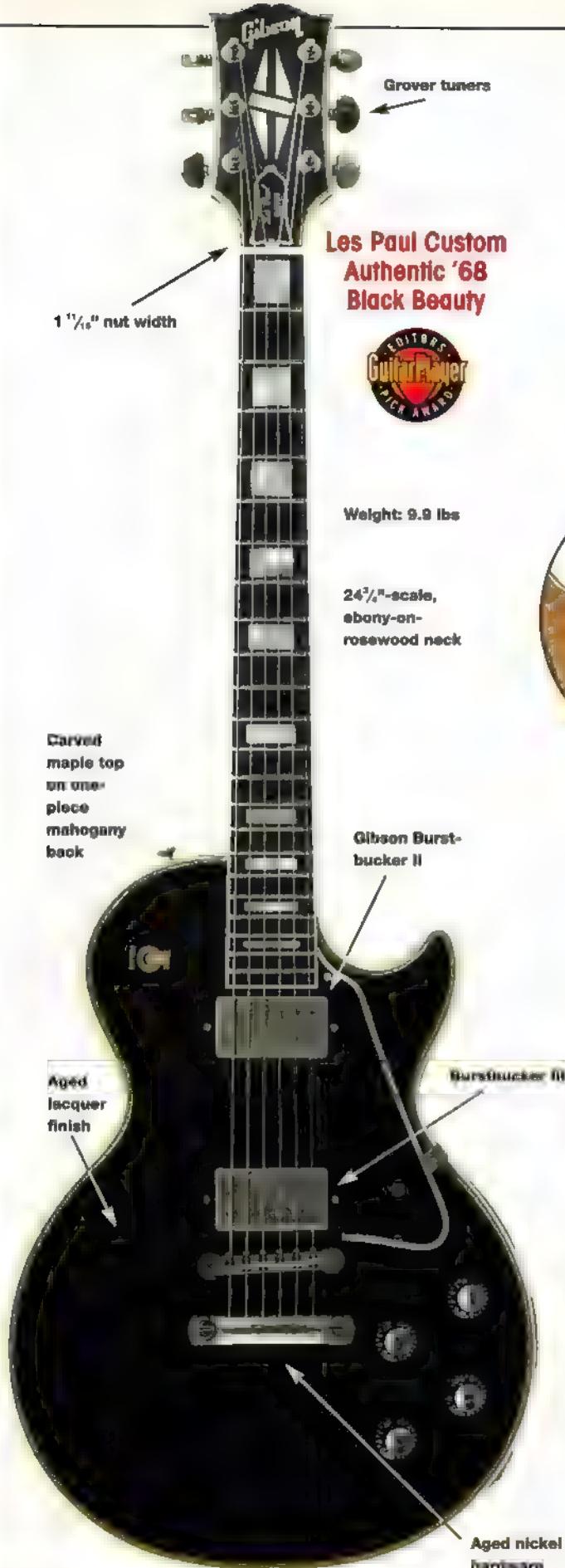
ed jewel can definitely get down and dirty. This exquisite duality has delighted rock, prog-rock, fusion, blues, pop, metal, and (insert genre here) players since the first sunburst Standard rolled out of the Gibson plant in 1958.

The 2002 Standard (\$3,306) honors the Les Paul legacy by sticking close to its own legend. Cosmetically, it appears to be a deadringer for the vintage Standards wielded by guitar legends in classic photos. There's the striking carved-maple top with its cherry sunburst finish, the rosewood neck with pearl trapezoid fretboard inlays, nickel hardware, vintage-style "keystone" tuners, and the unadorned trussrod cover. Close inspection reveals impeccable craftsmanship. The lacquer is as smooth and shiny as a bevel-cut on the Hope diamond, the 22 polished frets absolutely glisten, the neck/body joint and the binding are flawless, and the hardware is locked down tight.

And, man, does this stunner feel great. The "fast '60s style" neck of our review model (a "fat '50s style" neck is also available) is extremely seductive and inviting. Riffs and chords spill effortlessly from your fingers onto the fretboard—it's as if the guitar is as much a part of you as your arms and legs (which is kind of delightfully spooky). At 8.72 lbs, the Standard is hardly a lightweight, but I wore it on my shoulder for a four-hour recording session with minimal fatigue.

The sound? Forget about it—the Standard delivers everything you adore about classic Les Paul timbres. Throughout a session gig, I plugged into a Vox AC30 and a Valvetronix, a Marshall JCM 900 combo, a Fender Deluxe Reverb, and a Korg AX1000G, and the Standard was alternately sweet, singing, bratty, and soaring. The Burstbucker V pickups delivered low and low-mid bass tones that were full, yet tight and articulate; midrange timbres that were buoyant with





## High Five

snap and punch; and treble frequencies that shimmered without a hint of shrillness. If I lived in a fairy-tale world, I'd happily play the Standard forever and ever. It almost *hurts* to put this baby down.

—MICHAEL MOLENDA

### Les Paul Custom Authentic '68 Black Beauty

One of the sexiest Pauls in Gibson's line, the '68 Black Beauty (\$4,379) replicates the one-piece body and dual humbuckers of a 1968 Les Paul Custom, but features nickel-plated hardware—an option that wasn't available until 1976. Nevertheless, the Black Beauty could easily fool

you into thinking you're holding a Paul from the Nixon era. The patina on the metal parts appears to have been produced by decades of handling, and the dulled black-lacquer finish and grimy pickguard further the illusion that this guitar has been used—though not *abused*—for the last 30 years. The only harsh aspects are the period-correct metal knob pointers, which prick your fingers mercilessly as you make volume or tone adjustments.

The Black Beauty's neck is huge, and the 22 jumbo frets are nicely polished and crowned. Only some glue seepage under the second fret diminishes an otherwise excellent job. At nearly 10 lbs, the Black Beauty is heavy, but does it ever feel resonant and sustaining! Plugged into a

Marshall JCM 800—or the burn channel of a Hot Cat—the Beauty showed its beastly side, kicking out a fat, hairy tone that offered *ridiculous* attack and definition. Key to this guitar's scorching vintage tones are its highly microphonic Burstbucker pickups—which yield everything from Tele-style spank to cooing, Clapton-style woman tones to aggressive, bone-shaking crunch. The alnico-powered pickups squeal pretty easily, too, but who cares when they sound this cool? In fact, the Beauty has so much tonal mojo on tap it would be difficult to imagine a style you *couldn't* do on it. Bottom line: If you seek the utmost in Les Paul punch, the Black Beauty is as potent as it gets.

—ART THOMPSON

## Twist The Knob. Get Excited. Perform.



Whether you're recording analog or digital, ART's NEW TPS and DPS make it simple for you to get great sound! Both give you 2 channels of award-winning ART Tube preamplification you can use with your mics, instruments or at line level.

The TPS and DPS also feature ART's new V3 (Variable Valve Voicing) Technology—exclusive to ART V3 gives you incredible presets for every instrument you record. Need to tweak the presets? Go ahead—hone your perfect tone! That's the power of V3.

The DPS adds ART's acclaimed 24/96 AD conversion for the warmest, cleanest digital audio ever.

The TPS and DPS make it easy for you to concentrate on the most important aspect of recording...your performance! Check 'em out today at your ART dealer, or see us on the web at [www.artproaudio.com](http://www.artproaudio.com).



ART'S NEW  
V3  
VALVE  
VOICING

AVAILABLE EXCLUSIVELY IN  
TPS TUBE  
PREAMP  
SYSTEM  
DPS DUAL  
PREAMP  
SYSTEM



215 TREMONT STREET, ROCHESTER, NY 14608 USA  
TEL: 716-436-2720 • FAX: 716-436-3842 • [www.artproaudio.com](http://www.artproaudio.com)

### Les Paul 50th Anniversary

With the Les Paul ringing the half-century bell, it's only fitting that Gibson create something extraordinary to celebrate the event. And what better way to get collectors salivating than the 50th Anniversary Les Paul (\$13,727)? This opulent ax departs from standard specs by incorporating a highly figured, one-piece maple back and a two-piece curly koa top. The neck is constructed from three pieces of curly maple, and features a koa center strip that runs from the heel block to the headstock. Multiple bindings grace the top, back, and peghead, and the vintage-



Softcover 208 pages.  
ISBN 0-87930-637-8 \$17.95

Whether you're starting to set up your home studio or making it better, here's all the information and inspiration you need. This easy-to-read guide is a fun introduction to putting together and using your studio. You get how-to tips and tricks, technological guidance, and creative ideas for using computers to make and distribute original music. From the basics of MIDI to choosing and using gear, putting your music online, burning CDs, and much more, get ready to make music now!

Available at book and music stores everywhere.  
Or call toll-free 800-222-5232.



6600 Saticoy Way • Gilroy, CA 95020 USA • Phone: (408) 848-8294  
Fax: (408) 848-5784 • E-mail: [backbeat@usholder.com](mailto:backbeat@usholder.com)  
Web: [www.backbeatbooks.com](http://www.backbeatbooks.com)

Distributed to music stores by Hal Leonard Corp.  
to bookstores by Publishers Group West

GP0207

**Guitar Player****KEYBOARD****BASS  
PLAYER****Proudly Presents**

# MUSIC SUMMIT 2002

The essential success seminar for  
musicians, engineers, and producers

**Coming in October****featuring****< Performances >****< Product Exhibits >****< Clinics, Master Classes, and Roundtables >****< Gear Giveaways and Contests >****< Book and Autograph Signings >**

Past performers and clinicians have included: *BT, Bunny Brunel, Alvin Chea, Larry Coryell, Kenny Davis, Marty Friedman, David Garfield, Stuart Hamm, James "Hutch" Hutchinson, Alphonso Johnson, Steve Lukather, Michael Manring, Ivan Neville, David Paich, Simon Phillips, Marvin "Smitty" Smith, Don Was*

**Your favorite magazines come to life to expand  
your knowledge and improve your playing!**

For more information, check the pages of *Guitar Player* or log onto  
[www.guitarplayer.com](http://www.guitarplayer.com), [www.bassplayer.com](http://www.bassplayer.com), [www.keyboardonline.com](http://www.keyboardonline.com), [www.eqmag.com](http://www.eqmag.com),  
[www.gigmag.com](http://www.gigmag.com), [www.musicplayer.com](http://www.musicplayer.com)

**Baker**  
U.S.A.

"Midi Man"  
the perfect  
blend of  
tradition and  
technology

TonePros  
www.bakerguitars.com

### High Five

toned, nitro-lacquer finish is flawless.

The 50th Anniversary's Madagascar ebony fretboard is adorned with brilliant abalone cloud inlays, and the Gibson logo and double triangle peghead inlays are also rendered in the deep, green shell. Single-layer binding is applied over the ends of the 22 polished, medium-jumbo frets, and all of the 50th's hardware is gold plated (including the metal back plates). Oddly, there's no model name engraved or inlaid anywhere on this instrument—just a block-letter "Anniversary" stamp on the back of the headstock.

In spite of some bass-string buzzing the 50th plays quite well. The medium-thick neck is beautifully shaped, and the polished frets with their bound-over ends make for a very silky playing feel. Played through the clean channel of a Bad Cat Hot Cat, the 50th sounded remarkably crisp, delivering a bright, balanced tone with lots of top-end detail. Through a cranked Marshall JCM 800, the 50th Anniversary relaxed a bit, sounding smoother and rounder, and yielding a slightly compressed dynamic feel. It's a stretch to even consider that such a costly and rare guitar (only 50 will be made) will ever see stage time. But if you're a brave enough investment banker to bust this baby out on a gig, rest assured, it's still a Les Paul. —ART THOMPSON

**burn**  
engl fireball  
ultimate  
amplification  
power

hand built in Germany

www.engl-amps.com

## Reviews

Continued from page 111

## BOOKS

### Free at Last

Steven Rosen

An appropriate subtitle for this exhaustively researched band biography of Free and Bad Company might be, "Everything Goes Wrong." *Free at Last* certainly isn't a buoyant read, but author Steven Rosen—a frequent contributor to *Guitar Player*—expertly details how bad luck, bad management, egos, drink, and drugs tanked a thrilling and unique band with a future (Free), and stole the joy from a hit machine (Bad Company). Although technical guitar lore is light, guitarists should be inspired and frightened by the passages on the late Paul Kossoff—a transcendent talent who succumbed to his demons. Even if you're not interested in these '70s icons, *Free at Last* serves as an essential cautionary tale for those seeking a career in rock. SAF.



—MICHAEL MOLENDA ■

## SUMMER 2002 GUEST ARTISTS

Pat Metheny  
Steve Vai  
Jim Hall  
Eric Johnson  
Robben Ford  
Yngwie Malmsteen  
John Abercrombie  
Eliot Fisk  
Andy Summers  
Stu Hamm  
Adrian Legg  
Larry Coryell  
Michael Manning  
Will Ray  
Marty Friedman  
Ronnie Earl  
Ed Gerhard  
Dave LaRue  
John Knowles  
Benjamin Verdery  
Rik Emmett  
Jeff "Skunk" Baxter  
Laurence Juber  
David Grissom  
David Sinclair  
Dr. Ray Smolover  
Kirby Kelley  
David Leisner  
Matt Smith  
Jody Fisher  
Redd Volkaert  
Pat Bergeson

**CLASSICAL GUITAR**

**2002**

**NGW**  
National Guitar Workshop

**SUMMER 2002**

**ALL STAR**

**LOCATIONS**

NEW BEDFORD, Massachusetts  
LOS ANGELES, California  
SAN FRANCISCO, California  
NASHVILLE, Tennessee  
SARASOTA, Florida  
TORONTO, Canada  
SEATTLE, Washington  
AUSTIN, Texas

For a FREE brochure  
1-800-234-6479  
or (860) 567-3736  
[www.guitarworkshop.com](http://www.guitarworkshop.com)

800.214.9222

[www.SHREVEAUDIO.com](http://www.SHREVEAUDIO.com)

Hottest Deals, Guaranteed!!!

Trade in your old gear!!!

1200 Marshall St. Shreveport, LA 71101

**AKAI DPS 12 v2**  
Starting at \$499



Call us at  
1-800-214-9222  
for all of your vintage  
guitar and amp  
needs!



**Blue Devil**  
**GX 112!**

A compact  
power station  
with a devil may  
care attitude!

**NEW!**  
**BOSS**  
**JS-5 JamStation**  
Practice, write, or jam  
with this simple,  
super-cool unit!



**ULTIMATE**

**CELESTION**

**crown**

**KORG** PreSonus

**MACKIE**

**SAMICK**  
Beautiful Guitars in stock  
and ready to rock!!!



**Darelectro**



**Parker**  
GUITARS

Fly Classic

**Gibson**



Les Paul  
Gothic

**Epiphone**



Boss pedals  
at the  
LOWEST  
PRICES!

**Roland**

**GT-6**

The ultimate multiple effects unit!

Prices reflect a 2% cash discount and are subject to change without notice. Returns are subject to a 15% restocking fee. Not responsible for typographical errors. Visa, MasterCard, AmEx, Discover accepted.

# Crown Jewel

### Vox Valvetronix AD120VT

By Art Thompson

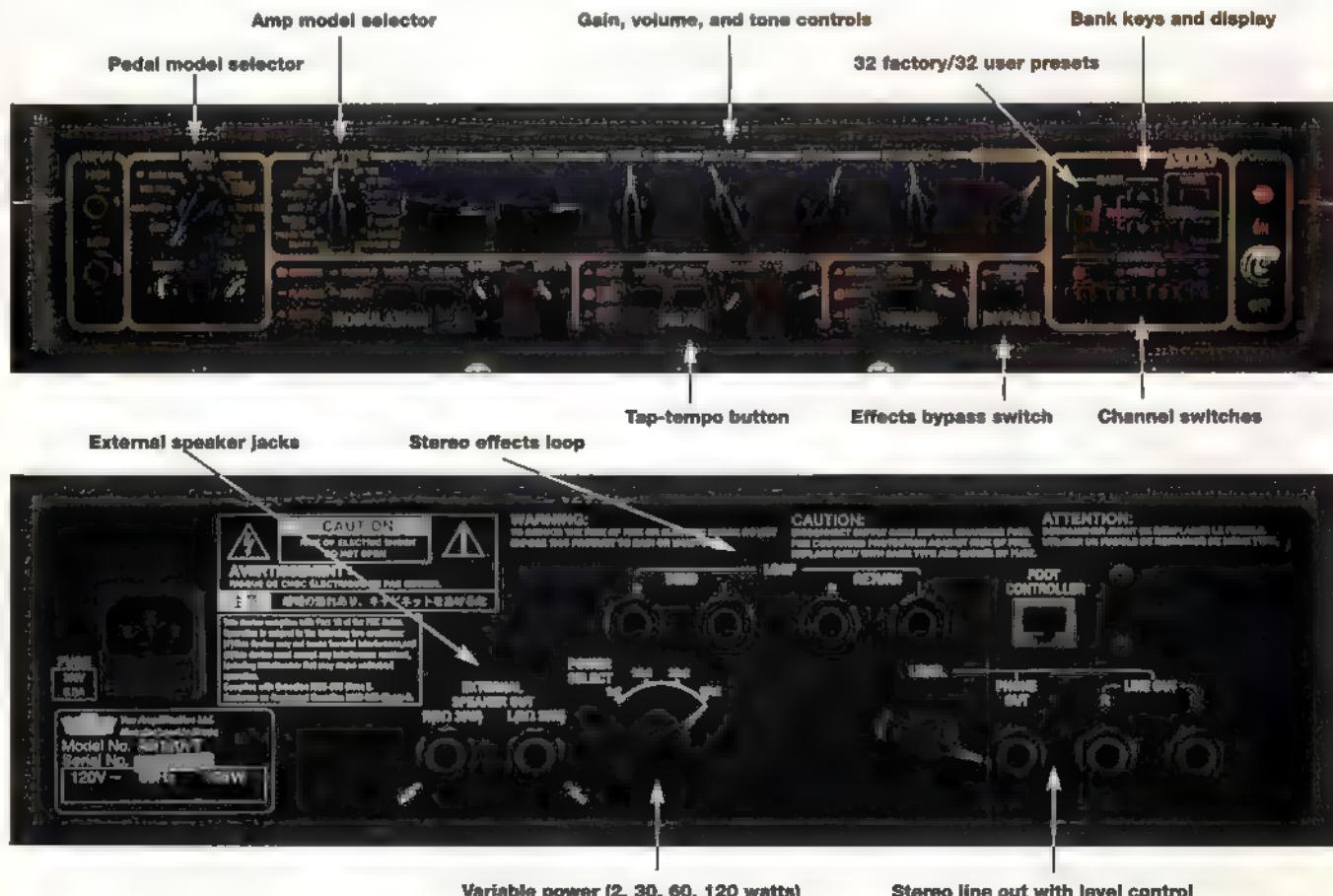
**W**hen it comes to amplifier brands, few marques exude the glory associated with Vox—a name that almost immediately evokes images of the Beatles, the Yardbirds, and, well, the entire British Invasion. Equally enticing is the sheer beauty of Vox styling. With their diamond-pattern grilles, gold

piping, and gleaming logos, Vox amplifiers are the amp world's equivalent of the Royal Family. Since its mid-'60s heyday, Vox has endured its share of ups and downs, but thanks to the loyalty of Vox fans—and a life-saving resuscitation by Korg—the brand is now a viable competitor in the modern-amp arena.

It's only fitting that Vox's first

#### Snapshot

With its multitude of amp and effects models, simple control interface, and realistic tube response, the Vox Valvetronix AD120VT (\$1,199 retail/\$899 street) is a great choice for working players who need to access tons of tones on the fly. The amp's 12AX7-powered Valve Reactor mini power-amp driver circuit and Vari-Amp output stage team up to give the AD120VT great dynamic feel and more than enough volume for stage use. Factor in its affordability and cool British styling, and the AD120VT easily nabs an Editors' Pick Award.



The Ratings Game	Tone	Workmanship	Features	Vibe	Value
Vox Valvetronix AD120VT	4 1/2	4 1/2	4 1/2	4 1/2	4 1/2

The Rate-O-Meter: Dismal = 1 Excellent = 5

modeling amp is able to cop the compressed distortion tones of the Vox classics. However, this ultra-flexible amp also has the goodies to go where no Vox has gone before. We tested the Valvetronix AD120VT 2x12 combo (\$1,199; also available as the 60-watt AD60VT combo for \$899) using a variety of guitars, including a Fender Strat and a Tele, a Hamer

Archtop (equipped with a bridge-position DiMarzio Bluesbucker), and a PRS McCarty.

### Smooth Hand

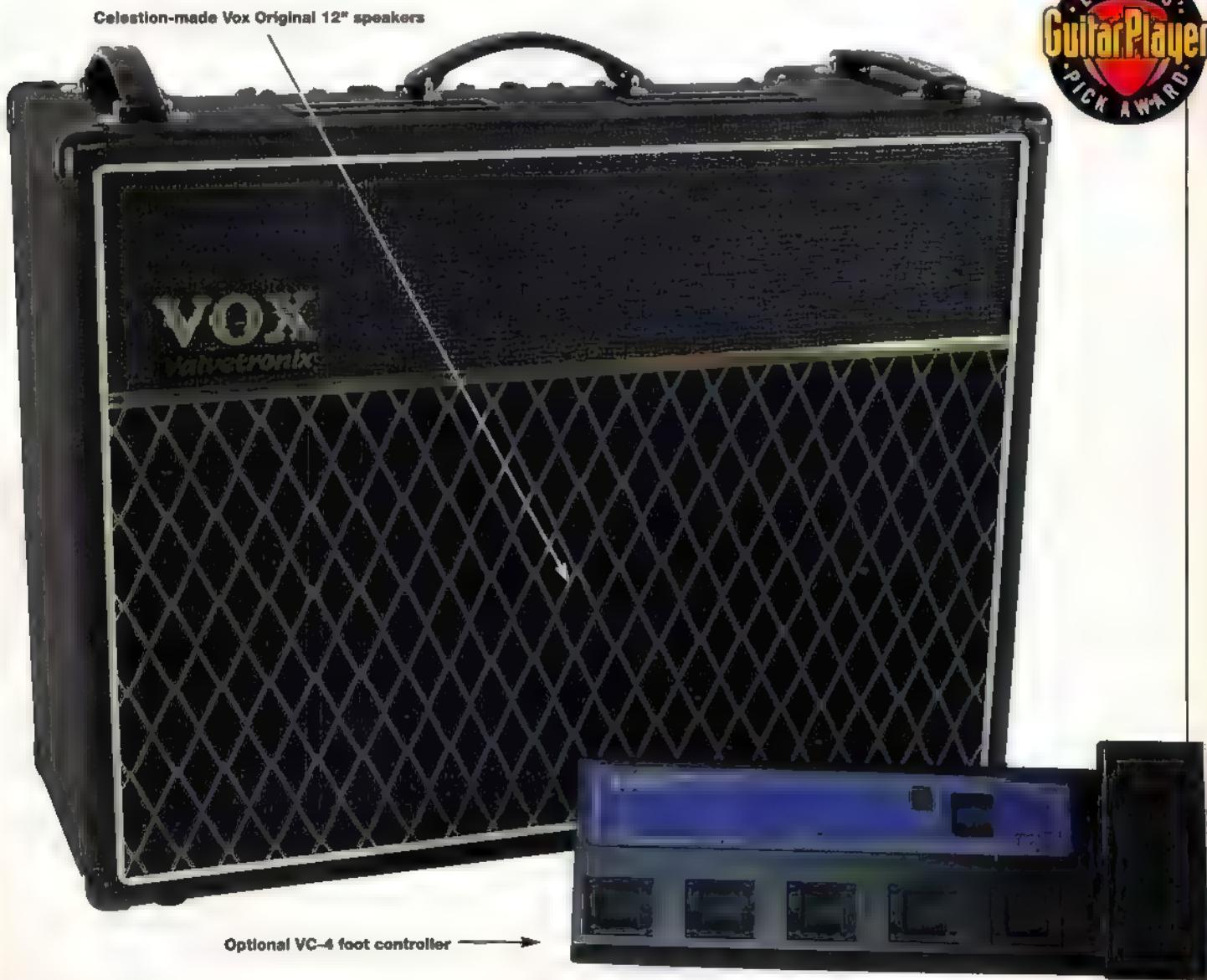
Like most current modeling amps, the AD120VT is easy to use. Sampling the 32 factory/32 user presets simply requires pressing the bank up/down keys (to access one of the eight preset banks),

and then hitting any of the four channel buttons that are automatically assigned to the active bank. Toggling through the factory sounds provides a good overview of the various combinations of amps and effects, and the well-crafted presets get you up and running in short order. You can easily make tone, gain, and volume adjustments—as well as

effects tweaks—via the top-mounted controls, and saving your modified sounds is an easy, two-step process.

### Big Vox Sound

Stripping the AD120VT down to its basic amp sounds is easily accomplished by pushing the global effects bypass button. In this mode—and with just a few



# Bench Tests

## Crown Jewel

tone and volume adjustments—the AD120VT's AC30 model pretty much nailed the meaty shimmer of a reissue AC30TB, delivering a similarly complex

tone and the correct amount of grind for the volume. Likewise, the AC15TB model tracked guitar-volume changes beautifully, and delivered the requisite dose of ringing distortion. The AD120VT's noise-gate chatter at

## Contact Info

Vox USA, 316 S. Service Rd., Melville, NY 11747; (516) 333-9100; voxamps.co.uk.

## Kissing Cousins

**Fender Cyber-Twin:** \$1,749 retail/\$1,224 street (reviewed July '01)

**Hughes & Kettner ZenAmp:** \$1,999 retail/\$1,399 street

**Line 6 Vetta:** \$2,399 retail/\$1,599 street (reviewed June '02)

**Roland VGA-7:** \$1,699 retail/\$1,166 street (reviewed April '01)

**Yamaha DG100:** \$1,499 retail/\$999 street (reviewed Oct. '98)

extremely low guitar volumes is a digital giveaway (the gate is bypassable), but in terms of tonal shape and dynamic response, the AD120VT sounded

a lot like an all-tube Vox.

## Jack of All Trades

Many of the other amp sounds are also happening. For example,

# Gizmo Alert

## Danelectro Trip L Wah and Shift Daddy

The cloud of smoke has hardly settled since the car-shaped Dan-O-Wah roared out of Danelectro's garage last fall. Now the vibey guitar company has put two more fat-tired pedals on the road.

### Trip L Wah

As its name implies, the Trip L Wah (\$69 retail/\$59 street) has three modes. The default is Treble Wah, which is activated by pressing hard in the toe position. The other two modes—Bass Wah and Mid Wah—are each engaged by pressing the corresponding silver button on the hood. Played through a Fender Twin, all three modes sounded rich and sparkly. Picture a classic-sounding wah that can be instantly tweaked for more (or less) bass, mid, or treble emphasis, and you've got the idea. Cranked through a Marshall JCM 800, the Bass Wah mode sounded best, producing a full-spectrum swoosh where the other settings seemed to lose their bite in all the distortion. This ability to compensate for different amplifiers is a primary reason why multi-mode wah pedals are so handy, and the Triple L Wah is the most affordable of its breed.

### Shift Daddy

Like Danelectro's Dan Echo, the Shift Daddy (\$149 retail/\$129 street) packs a bunch of tasty echo settings and excels at gritty rockabilly slap or honky-tonk doubling—at least until you move the pedal and everything



goes sharp or flat. Huh? If you've ever played through an analog or digital delay and given the delay-time knob a twist in the middle of a phrase, you've heard the repeats rise or fall in pitch. The Shift Daddy basically lets you perform this trick with your foot.

This effect is otherworldly and psychedelic, but it can be tricky to control. Overdo it, and you'll create warbly, car-sick sounds, as if someone was yanking on your vibrato bar in the middle of a song. In smaller doses, however, the Shift Daddy gives riffs and progressions an alluring, chorus-like shimmer. Ironically, a good way to keep this effect on the road is by simply flooring it—just lean on the pedal with a lead foot and vary how much weight you apply. A rubber bushing beneath the toe allows the pedal to move just a few degrees at a time, allowing for more predictable effects. Activate different echo settings via the exhaust-pipe buttons, and you'll get everything from trippy, Leslie-like Doppler shifts, to dripping, underwater effects. Simple concept, wild sounds!

—JUDE GOLD

**Danelectro** (dist. by Evets Corp.), 1062 Calle Negocio, Unit A, San Clemente, CA 92673; (949) 361-2100; danelectro.com

Black 2x12 offers the husky mids and penetrating top of a Fender Twin, and the Tweed 1x12 and 4x10 settings sound thick and snarling when pushed with a humbucker or P-90. I also dug the cleaner Marshall-based settings, such as UK Blues (presumably based on a JTM-45) and the crisp-sounding UK '70s (which dishes up grinding, plexi-style bite—try this one though a 4x12 for maximum effect).

Heaviness is spoken in the UK '80s, UK '90s, and UK Modern settings (which are based respectively on the JCM 800, JCM 900, and TSL series of Marshall amps), and—especially—US High Gain (a roaring, super-sustain model of the mighty Soldano SLO). All of these models are suitable for hard-rock/metal duty, and, if you want more chunk, there's always the Mesa/Boogie-inspired Recto setting.

The only thing you can really fault about the AD120VT is that it lacks some of the splintering upper-mid presence that define Vox and Marshall amps. That also may explain why it's hard to get a truly harsh tone out of the AD120VT—even when smacking it with single-coils. In addition, you can't mix and

match different cabinet models.

### Effects

With no multi-function keys or hidden parameters to slow you down, activating and adjusting effects on this amp couldn't be easier. You get a rotary switch and a pair of parameter knobs for the pedal models, and pushbutton selectors and parameter knobs for the delays, modulations, and reverbs. Need to turn up an effect or change modulation speed or delay time mid-song? No problem, just reach over and do it.

For the most part, the AD120VT's effects kick ass. Tape Echo is extremely juicy, the spring reverb setting is actually spongy enough for surf, and the chorus, phaser, tremolo, and other modulation effects are rich and vibey. In particular, the flanger mirrors the over-the-horizon range of an ADA pedal, and the rotary effect offers lush swirl and authentic speed-up/slow-down ramps.

As for the pedal models, the standouts include Uni-Vibe (which duped the elliptical spin of the classic photocell-based phase-shifter) and Vox Wah (which copied the snappy attack and vocal-like qualities of a V-847 pedal). The Treble

**ULTRA SOUND**  
REHEARSAL

10 State-Of-The-Art studios & the world's largest collection of hi-end, vintage, rare and boutique amps

**BRUNO DUMBLE DR. Z**  
**MATCHLESS TRAINWRECK**  
**VICTORIA DIEZEL KOMET**  
**TWO ROCK MAVEN PEAL**  
**BOGNER VHT MARSHALL**  
**ALESSANDRO MESA BOOGIE**  
**FENDER CARR & MANY MORE**

Expert sales and service of the finest guitar amps  
Dealer for BOSS, KIMBER, DIEZEL, TWO ROCK, DR. Z,  
VICTORIA, CARR, VHT, MAVEN PEAL, & ALESSANDRO

281 West 30th Street, 6th Floor  
New York, NY 10001  
212.987.5626  
www.ultrasoundrehearsal.com

## Tech Talk

**T**he Korean-made Valvetronix series amps incorporate a Resonant Structure and Electronic Circuit Modeling System (REMS for short) developed by Korg of Japan—as well as analog Valve Reactor and VariAmp circuits conceived by a joint British and Japanese engineering team. The REMS system allows the AD120VT to model a variety of classic amps and effects, while the aforementioned analog circuits work hand-in-hand in the output stage to provide tube-style dynamics and feel.

The Valve Reactor circuit is basically an HO-scale power amp that uses a 12AX7 dual triode in push-pull configuration to drive a small output transformer. Able to switch automatically between class A and class AB (depending on the amp model selected), the Valve Reactor pumps about 0.4 watts of push-pull tube power. This small signal is then fed into a solid-state VariAmp stage, which raises the output to user-selectable levels of 1, 15, 30, or 60 watts.

According to Vox, the VariAmp circuit is designed to impose minimal color on the signal generated by the Valve Reactor, and it cannot be driven into clipping. Another aspect of the VariAmp is its ability to sense the constantly changing impedance curve of the speaker, and then feed the negative-feedback information back to the secondary side of the Valve Reactor's output transformer. Here, it is selectively applied to the amp models that incorporate negative feedback, which include those based on Mesa/Boogie, Dumble, Marshall, Fender (Twin only), and Soldano designs.

In a nutshell, the Valve Reactor and VariAmp allow the AD120VT to replicate key output-stage details such as class of operation, whether negative feedback is incorporated, and the proper function of presence and/or resonance controls.

Lastly, by incorporating feedback within its *constant-current* output amplifiers (which differ from the *constant-voltage* designs found in most solid-state amps), the Valvetronix series can also mimic the way a tube amp's output voltage varies with changing speaker impedance—a factor that greatly influences how the amp responds to performance dynamics.

—AT

**ALLPARTS**

**GET IT**

rightpart  
rightfit  
rightprice

**TITANIUM SADDLES**

Sold 54 U.S. in 2001. Catalog 13027. Manufactured in the U.S.A. Since 1974.

## Crown Jewel

Boost, Tube OD, and Fat OD settings added great lead grind to many of the cleaner amp models—the latter pedal matched with the UK '70s model is especially hip—and the rather subtle compressor setting was cool for beefing-up clean rhythm tones.

### Floor Power

The VC-4 foot controller (\$199) is an essential extra that allows you to keep your hands on the guitar while you change programs, turn effects on and off, control volume, vary modulation speeds, change delay times, or tune up. Compact enough to stash in the bottom of the cabinet, the VC-4 sports a metal frame, plastic electronic footswitches, and a single-digit display. The unit connects to the amp and receives power via a 16-foot computer cable that uses telephone-style jacks. Touring and endless gigging types may want to purchase a spare cable, which can be obtained at electronics stores that sell computers.

You have to select between using the onboard pedal for volume control or expression, but included is a 1/4" jack on the VC-4's rear panel for hooking up either the optional Vox V-850 volume pedal or other unit of your choice. Exercise this option and the VC-4's onboard rocker

### Stompboxes

- Acoustic
- Auto Wah
- Comp
- Fat OD
- Fuzz
- Octave
- Treble boost
- Tube OD
- U-Vibe
- Vox Wah

## Valvetronix Models

### Amps

- Black 2x12
- Boutique CL
- Boutique OD
- Recto
- Tweed 1x12
- Tweed 4x10
- UK Blues
- UK '70s
- UK '80s
- UK '90s
- UK Modern
- US High Gain
- Vox AC15
- AC15TB
- AC30
- AC30TB

### Onboard Effects

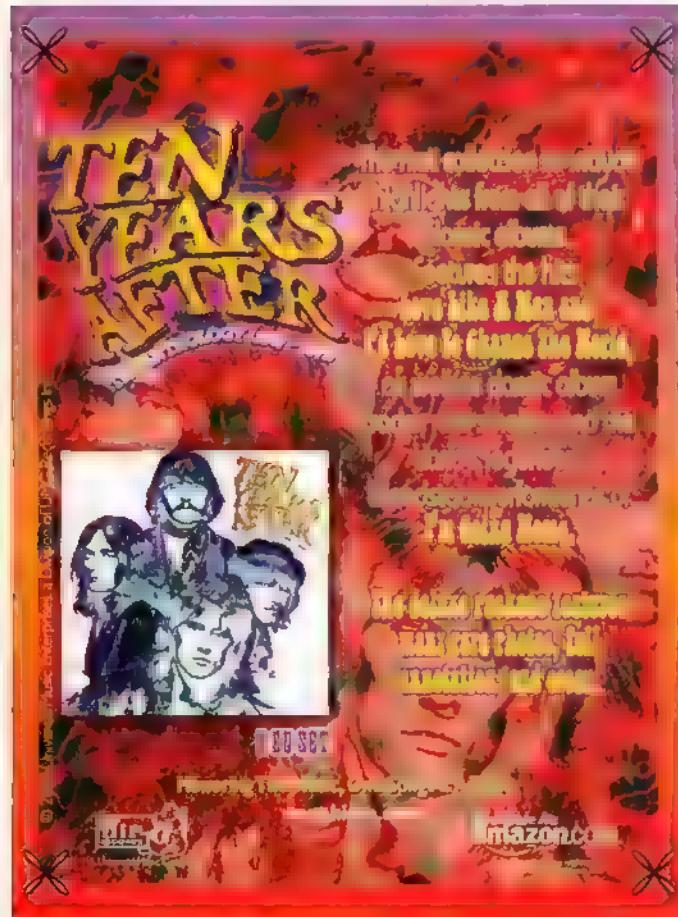
- Three reverbs: plate, room, spring
- Three delays: delay, multi-head, tape echo.
- Chorus
- Flanger
- Phaser
- Tremolo
- Rotary

automatically defaults to expression mode.

### Viva Valvetronix

The AD120VT is one of the best marriages of analog and digital technology I've heard. It delivers much of the *feeling* of playing a tube amplifier, and its vast array of sounds ensure that

players of every stripe will find something to dig. Vox poured a lot of R&D into ensuring that the AD120VT's output stage is able to kick out the jams—which has been a downfall of some modeling amps—and the result is a sharp-looking, easy-to-use, and stage-worthy combo that brilliantly advances the Vox legend. Well done! ■



## In Praise of Flux Aeterna

"...a mutant DIY jewel...the work of an open-minded, dogma-resistant experimentalist in a rock guitarphile's body." —Jeff Wendorff • Santa Barbara Independent  
"Ted Killian plays guitar. This is kinda like saying Miles Davis played trumpet. But...it's what he does with it that's even more astonishing." —Alding & Aberson • Issue 22  
"...music set on the edge where few dare to travel...metal meets industrial meets electronica meets avant-garde meets the end of the space-time continuum." —A. Caramo • The Critical Review  
"I've never heard of guitarist Ted Killian before, but apparently I should have...seriously spaced-out stuff and really well executed to boot." —Dead Angel • Issue 19  
"Terminator 2's evil robot played Hurricane-styled guitar in the accompaniment of loops of questionable tonality. It'd sound like Ted Killian." —Luke Marin • splendiferous.com  
"...the sound is rich and full...atmospheric in the extreme...searing guitar improv...I found it hard to deny Killian's energy and exuberance." —Jason Bivens • Cadence Magazine



"Guitarists are a dime a dozen in the pop world... This CD has made it quite clear that rock is not dead. It just got cloned and reconstructed before its original was gutted by the music industry... If you have an open ear to electric guitar exploration with appreciation for the hard core, you'd want to get this one. Flux Aeterna is another nail in the coffin of pop sensibilities, and I thank Mr. Killian for that." —Rent Romus • Bay Area Improvisers Network

Flux Aeterna — The new CD by Ted Killian

Available exclusively from

oIMENTUM

<http://www.oIMENTUM.com>

## Bench Tests

# Loop Dream

### Electrix Repeater

By Joe Gore

**D**espite the high percentage of modern music built from looped phrases, guitarists have been slow to embrace the technique. But that hasn't stopped Electrix from upping the loop-box ante with its powerful and innovative Repeater Loop Based Recorder (\$749).

You can think of the Repeater as a cross between loop proce-

sors and full-blown software- and hardware-based samplers. It's packed with features unprecedented among dedicated looping boxes: independent control of loop duration and pitch; four mono audio tracks (or two stereo tracks) per loop—each with independent level, panning, pitch, and effect-send settings; and the ability to save data on Compact Flash Cards (the shirt-pocket

### Snapshot

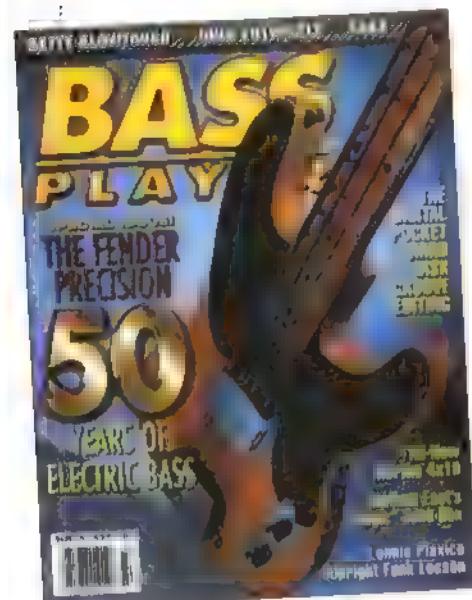
The Electrix Repeater (\$740 retail/\$499 street) is a powerful, yet in-

tuitive device that lets you record, manipulate, mix, and store 4-track loops. Among its innovations is the ability to vary loop timing on the fly via tap-tempo, MIDI, or audio input. The Repeater receives an Editors' Pick Award.

storage medium common among digital cameras).

The Repeater is brilliantly engineered for live or studio use. The rugged trapezoidal housing can

reside in a rack, or atop a table or an amp. The level and edit knobs and tape-style transport controls are hefty and ergonomic. And even Mr. Magoo could make sense



### THE ONLY MAGAZINE FOR BASSISTS!

YES! Enroll me as a subscriber to *Bass Player* today! I get 1 year for only \$29.95, a savings of 50% off the cover price!

Bill Me

Payment Enclosed

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

Email \_\_\_\_\_

By providing your e-mail address, you grant United Entertainment Media, Inc. permission to contact you in the future via e-mail concerning your subscription, registration and purchase as well as other United Entertainment Media, Inc. products and services. Price good in U.S. only. Please add sales tax where applicable. \*Canada, Mexico add \$10.00 International add \$20.00. All copies ship via airmail. All non-U.S. orders must be paid in U.S. funds by VISA, MasterCard or International Money Order only. Please allow up to six weeks for delivery of first issue. \*Canadian GST included - Permit # 124513540

42660-GP



Headphone out

The Ratings Game	Sounds	Flexibility	Programmability	Ease of Use	Value
Electrix Repeater					

The Rate-O-Meter: Dismal =

Excellent =

# Bench Tests

## Loop Dream

of the big LCD display and backlit buttons. There are separate faders and select buttons for each track, and—thankfully—no pesky cursors or parameter matrixes.

## Using It

As on other loopers, pressing and releasing the record button during your first recording pass establishes the loop length. After that, you may overdub or replace the original recording, or move on to one of the other three tracks. You always retain full control over the levels and settings of each of a loop's four tracks, but you can.

## Contact Info

Electrix, 6710 Bertram Place, Victoria, BC, Canada, V8M 1Z6;  
(250) 544-4091; [electrixpro.com](http://electrixpro.com).

in fact, record an infinite number of parts by overdubbing atop extant tracks, or mixing down two or three tracks to a single track via a simple bounce procedure. You can also undo your most recent overdub or edit

No footswitch is included with the Repeater, but if you connect a three-switch, TRS-style pedal (a DigiTech FS-300, for example), you can trigger record, play/stop, and undo by foot. The loop restarts from the beginning each time you press Play—which is great for stuttering effects and percussive hits. With a programmable MIDI controller you can pilot *all* Repeater functions, such as cue-

## Kissing Cousins

**Boomerang 4MB Phrase Sampler Plus:** \$600 retail/\$449 street  
**Gibson Echoplex Digital Pro Looping Sampler:** \$1,160 retail/  
\$799 Street

ing up your next loop in advance or regulating relative track levels.

## Loop Fun

Once you've recorded something cool, you can start mutating it. You might, for example, shift a part up or down an octave, route any combination of tracks to external effects (via the programmable stereo effects loop), or overdub a backward solo. In short, you can stir up all sorts of trouble with just a few button pushes. And even if your button technique sucks, the Repeater bends over backward to help you out. It's fairly adept at discerning your *intended* tempo, and, if it

guesses wrong, you can set the box straight via the tap-tempo switch and tempo knob.

You can also fine-tune the length and placement of individual tracks in 100ths of a beat and sync to external MIDI and audio signals—even an audio feed from a live drummer! Another cool trick is “multiplying” a short loop into a longer one by, say, tracking a 32-bar solo over a 2-bar groove. Never before has a looping gizmo let you so easily modify your tracks *after* they've been recorded.

## Sound Check

The Repeater's sound is nice and crisp, and the pitch and tempo

## V-SERIES

“...you'll be wondering  
why someone didn't  
think of this sooner.”

Guitar World  
June 2002

“A REVOLUTION IN TUBE AMP DESIGN.”  
ALL TUBE TONE • BUILT-IN DIGITAL EFFECTS • BULLET-PROOF DEPENDABILITY  
[www.v-seriesamps.com](http://www.v-seriesamps.com)

## PedalPad™

“THE PLAYER'S PEDALBOARD”  
ORDER ONLINE AT [www.pedalpad.com](http://www.pedalpad.com)



RM-10  
PUREVOLT  
POWER SUPPLY  
3 RACK SPACES  
FACTORY DIRECT  
\$349.00



JP-10  
PUREVOLT  
POWER SUPPLY  
FACTORY DIRECT  
\$299.00



[WWW.PEDALPAD.COM](http://www.pedalpad.com)



MKS PROFESSIONAL STAGE PRODUCTS, INC. 5610 S. TOPEKA BLVD., SUITE C  
TOPEKA, KS 66509 (785) 862-4723

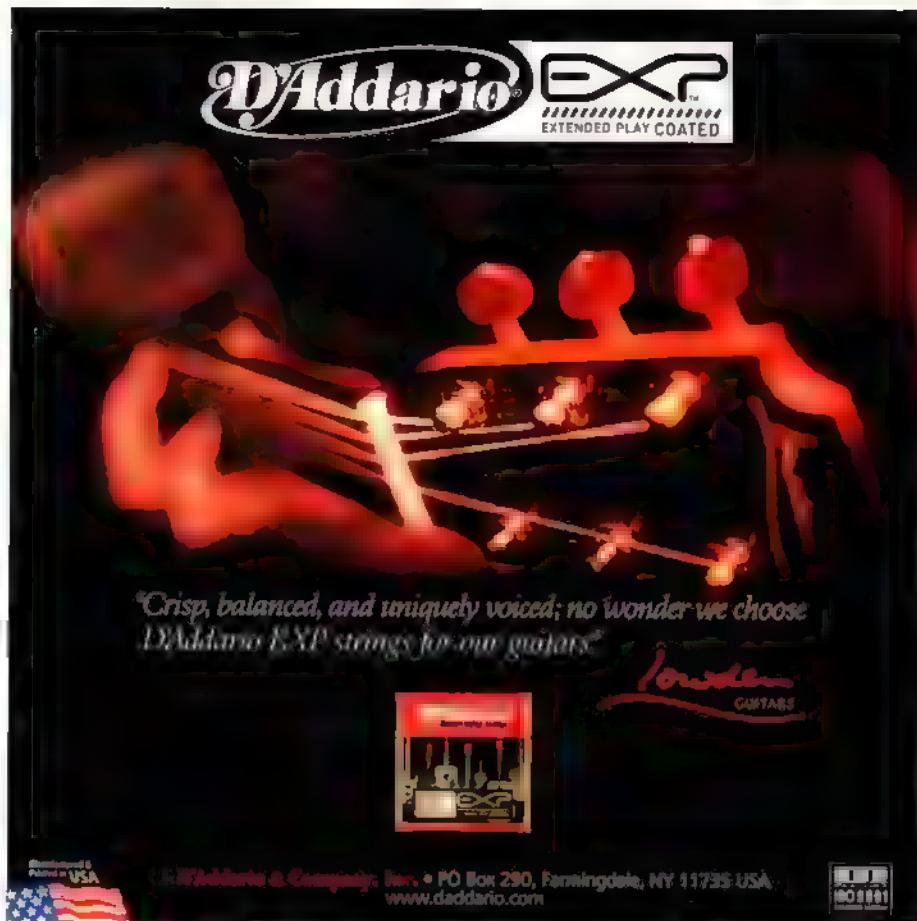
## Loop Dream

shifts are remarkably smooth. Extreme stretches and transpositions can sound grainy, but as often as not, the "digitalness" adds to the color of the effect. I was able to get fine results placing the Repeater between my stompboxes and a combo amp, but, as the Repeater's output is substantially hotter than a guitar's, you may wish to connect the device to an amp's effects loop.

The Repeater has 8MB of internal memory (which translates to about 85 seconds of total record time), and anything you record is lost when you power down the unit. However, by using the Compact Flash Card slot (which can accommodate CFCs up to 512MB), you can preserve your sounds and get up to one-and-a-half hours of non-compressed record time. It's easy to shuttle loops to and from the CFC, and each card holds as many as 999 loops. And because files are stored in the WAV format, you can back them up to a PC via an inexpensive CFC reader peripheral. Smooth!

## Say It Again

The Repeater is a powerful studio tool, and, thanks to its superb ergonomics and operating system, it's also ideally suited to onstage use and on-the-fly composition. Bottom line: If you're looking to looping as a way to expand your sonic palette, the Repeater belongs in your setup. ■



A black and white advertisement for D'Addario EXP guitar strings. The top half features a guitar and a person playing it. The D'Addario logo is at the top left, and the EXP logo with 'EXTENDED PLAY COATED' text is at the top right. The bottom half contains text: 'Crisp, balanced, and uniquely voiced; no wonder we choose D'Addario EXP strings for our guitars.' Below this is a small image of a guitar and a logo for 'Fender GUITARS'. At the bottom left is a small American flag graphic with the text 'Manufactured & Patented in USA'. At the bottom right is the D'Addario website address: [www.daddario.com](http://www.daddario.com).

## Hey, it's not just another fruitcake!



A black and white advertisement for Tech 21 Bass Driver guitar pedal. The central image is a black guitar pedal with four knobs and a central switch. Lines from text boxes point to specific features: one line points to the top left knob with the text 'Very musical, specialized LPF shifts center frequency of high cut from 10kHz to 1kHz, so you can remove the high end without getting muddy or losing mids'; another line points to the top right knob with the text 'Extremely high output level, up to 10dB (even in clean setting), useful as a "pre-boost" for additional gain out of your amp'; a third line points to the bottom left with the text 'Smooth, silent-switching, custom footswitch actuator licensed by other major manufacturers'; a fourth line points to the top right with the text 'Class A/B power amp output stage distortion (like Fender®/Marshall®-style amps), rich in odd harmonics'; a fifth line points to the bottom right with the text 'Class A power amp output stage distortion (like Vox AC30®-style amp), rich in even harmonics'; a sixth line points to the bottom center with the text 'Cool company'; and a seventh line points to the bottom right with the text 'Don't follow trends. Create them.™'.

® Registered trademarks. Names of amplifier styles are intended for descriptive purposes only

Don't follow trends. Create them.™

**TECH 21**  
NEW YORK CITY  
Designed and Manufactured in the U.S.A.  
Tel: 212-315-1116 • [www.tech21nyc.com](http://www.tech21nyc.com)

# Royal Steal

Tacoma  
RM6 Roadking



By Shawn Hammond

**G**uitarists shopping for a new ax have plenty to be happy about these days. Prices have dropped to the basement, while features and quality have shot through the roof. And now, Tacoma's RM6 Roadking (\$749, including hardshell case) delivers a solid Sitka-spruce top and solid mahogany sides and back for way under a grand.

What's the big fuss about solid woods? Most acoustic gurus agree that the tones afforded by solid woods are more complex and organic sounding. In addition, the glues and other design details of laminated woods typically prevent them from maturing over time. So, while a pre-war Martin sounds incredibly rich because of years of aging, a laminate guitar will likely sound much the same 50 years from now as it did when new.

### Snapshot

A princely guitar for a serf's sum, the

Tacoma RM6 Roadking (\$749 retail/\$565 street) is made entirely of solid woods and features a unique paisley soundhole on the upper bout, a bolt-on neck, and a well-balanced tonal spectrum.

# Bench Tests

## Royal Steal

### Construction & Playability

If you're looking for cosmetic allure, the U.S.-made Roadking

may leave you wanting. This dreadnought-style guitar is about as Spartan as it gets. The beefy 5/32"-thick top features a transparent pickguard and is devoid of binding or ornamentation, as are the neck and dot-inlaid rosewood

## Kissing Cousins

**Epiphone Hummingbird:** \$500 retail/ \$359 street

**Gretsch G3603:** \$935 retail/ \$649 street

**Larivee D-03:** \$1,098 retail/ \$879 street

**Martin DM:** \$925 retail/ \$599 street (reviewed April '98)

**Seagull Mahogany Cedar:** \$695 retail/ \$559 street

## Contact Info

Tacoma Guitars, 4615 East 192nd St., Tacoma, WA 98446; (253) 847-6508; [tacomaguitars.com](http://tacomaguitars.com).

board. The abalone-inlaid string pins and graceful curves of the rosewood bridge and soundhole add understated panache.

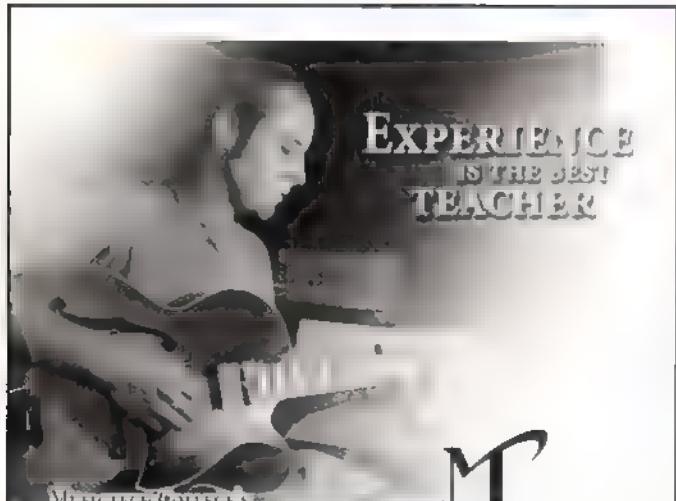
The guitar's satin finish produces minimal handling noise, and though the neck's two large-headed hex bolts (which thread into brass inserts) and slightly rough sockets invite comparisons to a DIY bookshelf, the Roadking's

neck is solid as a rock. In fact, the pocket is so tight that it's difficult to slip the edge of a sheet of paper in the joint. Collings and Taylor also use bolt-on designs, but the bolts are hidden. However, one benefit of the Tacoma approach is that it eliminates the heel, which makes upper-fret access easier.

The frets are well polished and crowned, although there was

The Ratings Game	Tone	Playability	Workmanship	Materials	Vibe	Value
Tacoma RM6 Roadking	4	4	4	5	4	5

The Rate-O-Meter: Dismal =  Excellent = 



MUSICTECH COLLEGE™

Experiential Music

Mentoring Education -

**emme™** - is our dynamic process linking students with working professionals.

**emme™** is the bridge from passion to profession.

Experience is the best teacher. *Experience* MusicTech College.



MUSICTECH COLLEGE

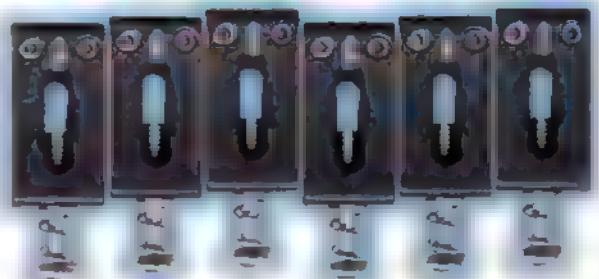
19 Exchange Street East  
Saint Paul, Minnesota 55101



651.291.0177 800.594.9500  
[www.musictech.com](http://www.musictech.com)

MusicTech & MusicTech College are protected trademarks.

## GO HARD.



### PLAY LONGER, HARDER AND WITH MORE CONFIDENCE.

If your guitar has metal saddles, you're playing with yesterday's technology. *You don't play your father's music, so why use his saddles?* To play the way you play, you need the performance that only comes from the new generation of guitar saddles... String-Saver™ saddles from Graph Tech Guitar Labs.

- DRAMATICALLY reduces string breakage.
- Increases overall sustain by 15 to 25%.
- Improves tuning.
- Improves mid-range depth.
- Super lubricates.
- Resists corrosion.

Visit your favorite Dealer or our website for more information.

**String  
Saver™**

Graph Tech Guitar Labs  
Phone: (604) 940-5353 Ext.142  
eMail: [sales@stringsaversaddles.com](mailto:sales@stringsaversaddles.com)  
Web: [www.stringsaversaddles.com](http://www.stringsaversaddles.com)

**Graph Tech**  
GUITAR LABS  
THE GUITAR INDUSTRY'S  
NUT & SADDLE EXPERTS

*Build the Guitar of Your Dreams...*

greatest selection of quality  
**TONEWOODS**  
PROFESSIONAL  
TOOLS & SUPPLIES  
SCULPTORY WOODS  
HARDWARE & ELECTRONICS  
BOOKS & VIDEOS  
EXPERIENCED STAFF

Luthiers Mercantile International, Inc.  
Complete Supplies for the Stringed Instrument Maker

**CALL FOR A FREE CATALOG**  
1-800-477-4437  
imi@imli.com

Mid-sized jumbo with Engelmann spruce top by Nick Turner

*the new*  
**SHUBB**  
string winder

Efficient  
Attractive  
Ergonomic



suggested list price: \$9.95  
ask at your favorite music store or contact  
Shubb Capos • 707-876-3001  
info@shubb.com • www.shubb.com

**DEERING**  
*The Great American Banjo*

12-String Banjo played like a guitar



Gerry Beckley - America

The 6 & 12-string banjos by Deering are fingered just like a guitar, so you don't have to learn banjo... to play banjo!

**DEERING**  
Quality Banjos  
Dept. 7, 3733 Keaora Dr.,  
Spring Valley, CA 91977  
Free Catalog  
Call (800) 845-7791  
Deering, America's Favorite Banjo  
www.deeringbanjos.com

## "You won't go wrong with this book."

—JOHN SCOFIELD



INCLUDES CD!

Reach new heights of creative musical achievement in soloing, comping, and technique with virtuoso guitarist Larry Coryell at your side. More than a method or exercise book, *Larry Coryell's Power Jazz Guitar* takes you deep inside the music to release the creativity that simmers between your ideas and your fretboard.

Available at book and music stores everywhere.  
Or call toll free  
(866) 222-5232.

Paperback with CD  
\$19.95  
ISBN 0-87930-697-1



**Backbeat Books**

6600 Siacci Way • Gilroy, CA 95020 USA  
phone: toll free (866) 222-5232 or (408) 848-8294  
fax: (408) 848-5784 • e-mail: backbeat@rushorder.com  
web: www.backbeatbooks.com

Distributed to music stores by Hal Leonard Corp.,  
to bookstores by Publishers Group West

GP0205

## Royal Steal

significant fret buzz on the bass strings. I remedied the problem by putting some relief in the neck, which also increased the guitar's already moderately high action.

The interior craftsmanship looks good overall, but some areas could use more attention. Around the soundhole, things were pretty clean, but elsewhere, glue and sawdust were stuck between slots in the kerfing (the wooden strip that reinforces the back/side joint). In addition, the kerfing was interrupted by side braces in spots, and small pieces of kerfing were actually tacked onto the side braces.

The 4 lb Roadking feels like nothing strapped on, although it's rather neck heavy. Its slim-profile neck will delight electric shredders, but players accustomed to a more substantial grip might find it slightly fatiguing.

## Soundhole Design

What's up with the off-center soundhole? Well, it's not exclusively a cosmetic feature. "The paisley soundhole design allows us to produce a guitar with 22 frets, join the body at the 15th fret, and fashion a slimmer neck," states Terry Atkins, Tacoma's Director of Product Development. "If these elements were imposed on a conventional dreadnought design, the soundhole would end up too close to the bridge, and the top would be unstable."

Sonically, the offset soundhole delivers a markedly different perspective from the playing position. For example, I discerned rich, accentuated low-frequencies from the Roadking that were not as apparent to an editor standing a few feet in front of me. In contrast, a Martin D-28 dreadnought delivered more of a midrange emphasis in the playing position.

## Tones

If you close your eyes and dig into the Roadking, it's real easy to imagine you're playing a guitar that costs several hundred bucks more. The dynamic response is fantastic, and its frequency range is wide and balanced. The Roadking sounds great whether you strum with abandon, flatpick with precision, or softly fingerpick. The bass is taut, the mids moderately detailed, and the highs sparkle.

## Basic Beauty

Nothing in the Roadking's price class gives you solid-wood construction, which is why—aside from the Larrivee D-03—the "Kissing Cousins" sidebar only lists models with at least *some* laminate construction. In fact, you could easily pay twice as much to acquire an all-solid-wood experience. The bottom line here is as simple as it gets: Players who want a quality, solid-wood acoustic at a truly budget price currently have a single option—the Tacoma Roadking.

Need Help picking out the right book or video?

# ASK US!!!

We know which one is right for you!

Call us at 800-344-8880

E-mail us at [guitar@jklutherie.com](mailto:guitar@jklutherie.com)

We stock Hundreds of Guitar books covering • Vintage Guitar & Amp History & Pricing •  
Guitar Construction & Repair • Amp Repair • Guitarist Biographies • PA & Recording



**50 Years of the Gibson Les Paul**  
Half a Century of the Greatest Electric Guitars  
By Tony Bacon  
This book covers the instruments, and the players who made them famous with in-depth text and a wonderful collection of photos.  
158 pages, softbound.....\$22.95

**50 Years of Fender**  
Half a Century Of The Greatest Electric Guitars  
By Tony Bacon  
A year to year account of Fender's guitar & bass history.  
128 pages, softbound.....\$19.95

**Gruhn's Guide to Vintage Guitars**  
An Identification Guide for American Fretted Instruments 2nd Edition  
By Gruhn & Carter  
Identify, date, and authenticate thousands of Guitars, Amps, Basses, Banjos, and Mandolins.  
511 pages, softbound.....\$27.95

**Guitar Kits**  
Comes with everything you need to assemble an electric guitar. Solid Basswood Body, Neck, Pickguard, Pick-ups, Tuners, bridge, Jack, etc. It even comes with a set of strings and a cord. Just Shape headstock, paint, assemble, & strum.

S-style Guitar Kits.....\$119.00  
T-style Guitar Kits.....\$119.00  
P-style Bass Kits.....\$139.00



**THE HAMMOND ORGAN-**

Beauty in the B 2nd Edition  
The Story of the B-3 and Other Great Hammond Organs  
By Mark Vail

Now fully updated. This book celebrates the rich history and potent influence of the Hammond B-3 and the Leslie speaker  
319 pages, softbound.....\$29.95



**Flying V**

The Illustrated History of this Modernistic Guitar  
By Larry Meiners

Tons of information is included, such as serial numbers, production figures, construction data, parts, cases, and more  
72 pages, softbound.....\$19.95



**Vintage Electric Guitars:**

In Praise of Fretted Americans  
Written by Willie G. Moseley  
This book features hundreds of American-made guitars and basses from the 1940s to the 1980s  
160 pages, softbound.....\$29.95



**The Phish Companion**

A Guide To The Band and Their Music  
This book explores the band's entire 17 year history  
115 pages, softbound book.....\$29.95



**Bill Evans-**

Everything Happens In Me A Musical Biography  
By Keith Shadwick  
From freelance work in the 1950s through his groundbreaking trios and solo releases  
200 pages, softbound book.....\$19.95



**Dave Funk's Tube Amp Workbook**

By Dave Funk  
Learn how tube amplifiers work from the inside out  
Comb bound.....\$39.95



**Guitar Player Repair Guide**

(Updated Edition)  
By Dan Erlewine  
This repair guide is the most up to date book on the subject  
300 Pages. Softbound.....\$22.95



We Stock Thousands of Instructional, Tab, & Biography Books



**Jimmy Reed - Master Bluesman**  
16 transcriptions in guitar Tab  
From this master bluesman  
78 pages, softbound.....\$19.95

**Best of Little Feat**  
Tab for a dozen of Little Feat's electric time-tested L.A. band.  
128 pages book.....\$19.95

**Weezer (The Green Album)**  
Our matching folio features transcriptions in notes & tab for all 10 songs from the critically acclaimed 2001-released eponymous green album from this quirky punk/pop quartet.  
48 pages.....\$19.95

**O Brother, Where Art Thou?**  
The traditional songs for this film have done much to rekindle interest in the folk/blues/bluegrass/gospel genres.  
48 pages, softbound.....\$14.95



**Jazz Standards for Solo Guitar**  
112 pages, softbound book.....\$17.95

**Jazz Favorites for Solo Guitar**  
144 pages, softbound book.....\$17.95



**The Phish Companion**  
A Guide To The Band and Their Music  
This book explores the band's entire 17 year history  
115 pages, softbound book.....\$29.95

**Bill Evans-**  
Everything Happens In Me A Musical Biography  
By Keith Shadwick  
From freelance work in the 1950s through his groundbreaking trios and solo releases  
200 pages, softbound book.....\$19.95

**Dave Funk's Tube Amp Workbook**

By Dave Funk  
Learn how tube amplifiers work from the inside out  
Comb bound.....\$39.95

**Guitar Player Repair Guide**

(Updated Edition)  
By Dan Erlewine  
This repair guide is the most up to date book on the subject  
300 Pages. Softbound.....\$22.95



2-DVD or  
2-Video Set  
\$59.95

**Country Guitar Soloing**  
\$29.95

2-video Set  
\$29.95

\$29.95

\$39.95

\$19.95

\$19.95

\$19.95

\$19.95

\$19.95

\$19.95

\$32.95

\$32.95

\$24.95

\$24.95

\$24.95

\$24.95

Orders Only 800-344-8880

E-mail: [guitar@jklutherie.com](mailto:guitar@jklutherie.com)

JK LUTHERIE, 11115 SAND RUN, HARRISON, OH 45030 U.S.A.

Prices subject to change without notice

Local, Fax  
Foreign, & Parts 513-353-3320



We are a proud member of the Music Industry Conference (an affiliate of MENC The National Association for Music Education)



# They LAUGHED when I said they could have **Perfect Pitch**

... until I showed them the simple secret  
—and they heard it for themselves!



David Lucas Burge

Learn to recognize  
EXACT tones and  
chords—BY EAR!

- An amazing discovery into your own personal talent
- know any tone or chord—by EAR ALONE
- sing correct tones—without a starting pitch
- play by ear
- compose music in your head
- perform with confidence
- sight-read with precision
- enjoy richer perception, finer music appreciation
- discover your hidden talents...

**The true story behind the worldwide #1 best-selling ear training method**

by David Lucas Burge

*It all started as a sort of teenage rivalry*

I'd slave at the piano for five hours daily Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating. *What does she have that I don't?* I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire. "You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated about some of Linda's uncanny abilities, how she could name exact tones and chords—all BY EAR, how she could sing any tone—from mere memory; how she could play songs—after just hearing them!

My heart sank. *Her fantastic EAR is the key to her success.* How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? I finally asked Linda point-blank if it was true.

"Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

**Now she'd eat her words...**

*My plot was ingeniously simple:* When Linda least suspected, I challenged her to name tones—*by ear*

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play (she'll never guess F#!)

I had barely touched the key

"F#," she said. I was astonished

I played another tone.

"C," she announced, not stopping to think.

Frantically I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was *AMAZING!*

"Sing an E!" I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—but she was right on!

Now I started to boil.

I called out more tones, trying hard to make them increasingly difficult. Still she sang each note perfectly in pitch.

I was totally

boggled. *How in the world do you do it?* I blurted. I was totally boggled. (age 14, 9th grade)

"I don't know," she

sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

**I couldn't figure it out...**

*How does she DO it?* I kept asking myself. On the other hand, why can't everyone recognize tones by ear? It dawned on me: people call themselves *musicians* and yet they can't tell a C from a C#? Or A major from F major?? That's as strange as a

portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it for myself. With a little sweet-talking, I would get my three brothers and two sisters to play tones for me—to name by ear. But it turned into a guessing game I just couldn't win.

Day after day I tried to learn Perfect Pitch. I would play a tone over and over to make it stick in my head. But later I couldn't remember any of them. And I couldn't recognize any of the tones by ear. Somehow they all sounded the same after awhile, how were you supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda—but it was way beyond my reach.

So, finally, I gave up.

**Then it happened...**

*It was like a miracle . . . a twist of fate . . . like finding the lost Holy Grail.* Once I stopped straining my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of *sound*. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—I *too* could recognize the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and



# Classifieds

## CATEGORIES

- INSTRUMENTS
- PARTS/ACCESSORIES
- EMPLOYMENT OPPORTUNITIES
  - INSTRUCTION
- DUPLICATION / REPLICATION
  - GUITAR SHOWS
  - WEBSITES
  - SOFTWARE
- ACOUSTIC MATERIALS
- RECORDS/CDs/VIDEOS
  - SCHOOLS
  - OTHER

## GUITAR SHOWS

THE SUMMER OHIO GUITAR SHOW - JUNE 9; Over 130 dealers, more than 250 tables. 11:30 a.m. - 6:30 p.m. Aladdin Temple, 3850 Steizer Rd., Columbus, Ohio. \$6.00 admission, tables \$80.00. (740) 797-3351, (740) 592-4614. SPONSORED BY GUITAR DIGEST.

## INSTRUMENTS

Buying or selling instruments through our Classified Ads offers you convenience, a big marketplace, and a wide range of instruments and prices. However, buying mail-order does have its drawbacks, too. Guitar Player suggests the following guidelines to help the buyer and the seller in these transactions: 1) Get a written description of the instrument, which should include the serial number. 2) Get front and back photos of the instrument. 3) Get a written purchase agreement, with a 24-hour approval clause allowing the buyer to return the instrument for a full refund if it does not meet his/her reasonable expectations.

[www.schwartzguitars.com](http://www.schwartzguitars.com). World-class hand-crafted acoustics. 371 Bradwick Dr., Unit 5, Concord, ON, Canada L4K 2P4. (905) 738-0024

**Bear Creek Guitars** Hawaiian Koa acoustic steel guitars (Weissenborn style) - recommended by Bob Brozman. Rope-bound ukuleles. Toll-free: (877) 622-8216. PO Box 1057, Volcano, HI 96785. E-mail: [bcguitar@bcguitar.com](mailto:bcguitar@bcguitar.com) Website: [www.bcguitar.com](http://www.bcguitar.com)

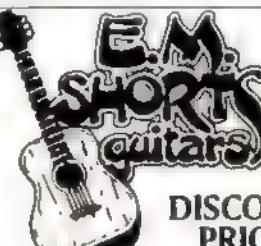
**EMAIL YOUR AD!**  
[jmartin@musicplayer.com](mailto:jmartin@musicplayer.com)

## INSTRUMENTS

[www.andysguitars.com](http://www.andysguitars.com). Hundreds in stock. 1208 N Monroe, Tallahassee, FL 32303. (850) 224-9944.

Over 1200 VINTAGE, NEW & USED GUITARS in stock. We ship anywhere, 48-hr approval. WILL PAY CASH for vintage, used guitars & amps. Check out our "Web Site", updated daily or call/e-mail for a FREE STOCKLIST. DAVE'S GUITAR SHOP, 1227 3rd Street South, LaCrosse, WI 54601 Ph (608) 785-7704, Fax (608) 785-7703, e-mail: [davesgtr@aol.com](mailto:davesgtr@aol.com) or Web: <http://www.davesguitar.com>

**MOM'S MUSIC**. For all your guitar needs. Fender - Line 6 - Parker - Takamine - Ibanez - Gibson - Jackson - Vox - Yamaha - Marshall - Zoom - Korg - and more (800) 467-MOMS, ask for Ryan. [www.momsmusic.com](http://www.momsmusic.com)



**DISCOUNT PRICES**

NEW • USED • VINTAGE  
 Fender, Gibson, Martin,  
 Modulus, Garrison, Paul Reed Smith,  
 Epiphone, Larive, Guild, Santa Cruz and others!  
 Call 800-835-3006  
 or log on to [www.wichitaband.com](http://www.wichitaband.com)  
 Wichita, Kansas

Ask Other Musicians!

**grandma's**  
 800-444-5252  
[grandmas.com](http://grandmas.com)

[WWW.GEARNUT.COM](http://WWW.GEARNUT.COM) - Shop online! Guitars, amps, strings, wireless, pedals, books & more! Gear from: Gibson, Ampeg, Crate, Electro Harmonix, MXR, Boss, G&L, SWR, Marshall, Samson, Zoom, & Tons more! Delaware-NO SALES TAX! [WWW.GEARNUT.COM](http://WWW.GEARNUT.COM)

**Jack Wilkins  
 knows.  
 You should too.**

Visit [acousticimg.com](http://acousticimg.com)

**Acoustic Image** Musical Amplification  
 919.598.3113

## INSTRUMENTS



**Mobius Megatar**

- Surprisingly easy method
- Get new method book - FREE
- Add chords to basslines, melody over chords, two-handed improv and more!

**(800) 606-1480**  
[www.megatar.com](http://www.megatar.com)

**FAX IN YOUR AD!**  
**650-513-4616**  
 or  
**EMAIL YOUR AD!**  
[jmartin@musicplayer.com](mailto:jmartin@musicplayer.com)

**SEARCH AND RESCUE** Want a guitar? I'll find it! Have a guitar? I'll sell it! Appraise and identify. Contact Andrew Cowan at [acowan@adelphia.net](mailto:acowan@adelphia.net)

**VINTAGE INSTRUMENTS and APPRAISALS** Hundreds of vintage, used, and new guitars, mandolins, banjos, basses, and violins. Complete inventory listing updated daily at [www.gruhn.com](http://www.gruhn.com). We BUY, SELL and TRADE and ship worldwide. Written APPRAISALS available. **Gruhn Guitars**, 400 Broadway, Nashville, TN 37203. (615) 256-2033, Fax (615) 255-2021

**[www.GuitarAmpsOnline.com](http://www.GuitarAmpsOnline.com)**  
 Top Hat • THD • SWR  
 Low Prices! Free Shipping!

**Stick, Warr, Mobius Megatar players:** Heard the Trax TouchBass™? Touchstyle heaven - great sound, great value! (800) 310-9190. [www.traxbass.com](http://www.traxbass.com)



**CHIQUITA**  
 THE ORIGINAL TRAVEL GUITAR  
[www.erlewineguitars.com](http://erlewineguitars.com)

- WEIGHS 4.25 LBS
- FULLY ADJUSTABLE BRIDGE
- ONLY 27 INCHES LONG
- HUMBUCKING PICKUP
- SOLID HARDWOOD BODY
- IT FLOATS!

**ERLEWINE GUITARS**  
 4402 Burnet Rd., Austin, TX 78758  
 Tel. (512) 302-1225 FAX: (512) 371-1855 | We Accept MC/Visa AX

# Classifieds

## INSTRUMENTS

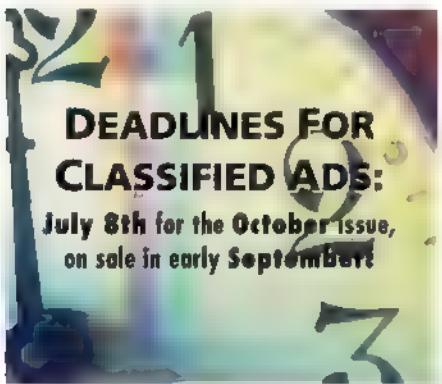
FOR A GOOD TIME try a free copy of **The Vintage News**, monthly review of the most special, superb sounding fretted instruments. Subscriptions \$15.00 a year for 12 issues (\$20.00 overseas). Mandolin Brothers, 629 Forest Ave, Staten Island, NY 10310 (718) 981-8585. Fax (718) 816-4416, website [www.mandoweb.com](http://www.mandoweb.com); e-mail [mandolin@mandoweb.com](mailto:mandolin@mandoweb.com)

**WWW.MJGUITAR.COM** The Mirage guitar played by professionals

After **FUSEBLOWER2** hit, new **Jacques** pedals coming 2002 **DD CUP** double german um **TUBE BLOWER** final green overdrive & **MEISTERSINGER** bbd analog chorus Pre-order at [www.ts808.com](http://www.ts808.com)

**Guitars**, used and vintage and amps at fair prices. We trade and ship worldwide **Free list**. Established in 1975. **The Guitar Emporium**, 1610 Bardstown Rd., Louisville, KY 40205 (502) 459-4153

**GUITAR VILLA**  
can quote that price AND ship free!  
Toll-free order line: (888) 746-9200.  
[www.guitar-villa.com](http://www.guitar-villa.com)



An ad in GUITAR PLAYER's Classifieds reaches more than 148,000\* serious guitarists for only \$3.15 per word plus \$7.00 for an address. Minimum charge \$25.00. Please underline words to appear in bold type and add 50¢ additional per bold word. Please indicate clearly any words to appear in all capitals and add 25¢ per all cap word. Each phone number (including area code), e-mail address, or website address counts as one word. Display Classifieds: \$205.00 per vertical column inch (column width is 2-1/4 inches). Color (Display Classifieds only): 25% additional. **Deadlines**: the 8th of the month, 2 months prior to on-sale date (for example, July 8th for the October issue, on-sale in early September). All Classified ads are also posted on our website ([www.guitarplayer.com](http://www.guitarplayer.com)) at no additional charge. All ads

## INSTRUMENTS

**DO YOU HAVE A DREAM GUITAR?** You can make one with our US-made best quality parts. MusiKraft, Inc., Dept GP PO Box 532, Sicklerville, NJ 08081 Phone (856) 728-5555 Website [www.musikraft.com](http://www.musikraft.com) E-mail [gulab@musikraft.com](mailto:gulab@musikraft.com)

### Browse the Classifieds On-Line!

Visit our website at  
[www.guitarplayer.com](http://www.guitarplayer.com)

**THE GUILD GUYS** We love all sorts of guitars, but specialize in Guild guitars, amps, and parts. New Hope Guitar Traders Phone/Fax (931) 433-1955 Web [www.guildguy.com](http://www.guildguy.com) For Guild t-shirts, straps, caps, and more, visit [www.guildgear.com](http://www.guildgear.com)

**AvatarSpeakers.Com** for Factory Direct Discount Speakers for Musicians. Celestion, Eminence, Jensen Best Prices, Great Reviews (208) 762-5251

#### THE STUDIOBOX

#### DIGITAL AUDIO WORKSTATIONS

1-866-YOUR-BOX (1-866-968-7269)

[www.thestudiobox.com](http://www.thestudiobox.com)

**USA** **musician** **com**  
Best prices on thousands of products  
FREE online classified ads  
FREE band web page  
Product manuals, club & radio info  
[www.usamusician.com](http://www.usamusician.com)

## INSTRUMENTS

### MUSIC GROUND

We are the world's leading retailer of vintage British amplifiers and effects.

Our stock always includes Marshall Bluesbreaker combos, Plexi's, JMP's, Vox AC30/15's plus a selection vintage Orange, Selmer, Hiwatt etc. no matter how rare, if anyone can find it we can!

We have two amp tech's on site who believe in 'tones' and we really know a great amplifier when we hear one as we have so many!

We offer European specialities e.g. Hofner, Burns, Zemaitis, Framus, Wundt, both guitars and basses plus a range of vintage studio equipment

If you want the best possible sound, you need the best possible equipment, CALL US NOW!

Email: [info@musicground.com](mailto:info@musicground.com)  
Web: <http://www.musicground.com>  
Tel: +44 (0)113 243 8185  
Fax: +44 (0)113 2443885  
38 Call Lane, Leeds, England, LS1 6DT

**www.dekarrmusic.com**  
(888) 485-4230

- Fender Custom Shop Master dealer
- Fender, Gibson, Guild, Ibanez
- Specials on new and used gear
- Customer satisfaction is #1

### Try Your Own Ad In Guitar Player's Classifieds!

Whether you're selling your new invention, your old guitar, or your own instruction course, your ad will be seen by hundreds of thousands of guitarists worldwide!  
Call (650) 513-4376 for more information

must be received in writing, paid in full in advance. Businesses must list business name in ad. All ads must be music-related. Retailers may not list discounted prices or percentages, unless items are used or advertiser is the sole distributor. Advertisers must provide us with their complete name, street address, and phone number, whether or not they are included in the ad copy (You may list a P.O. Box address in your ad, however). **Mail ads to:** GUITAR PLAYER Classifieds, Attn: Joanne Martin, 2800 Campus Dr., San Mateo, CA 94403 **FAX** (if paying by MasterCard, Visa, or American Express) (650) 513-4516. For more information, call Joanne Martin at (650) 513-4376, **E-mail:** [jmartin@guitarplayer.com](mailto:jmartin@guitarplayer.com). (\*Audited circulation, does not include pass-along rate.)

#### TO COMPUTE COST OF AD

# words x \$3.15 =

# bold words x \$.50 =

# ALL CAPS wds x \$.25 =

Address \$7.00 =

Total cost per issue =

(minimum \$25.00)

x number of issues to run x

Total payment =

Payment enclosed, or Charge my

Visa  MasterCard  American Express

Card #

Expiration date

Signed

Please type or print your ad clearly. Use a separate sheet of paper if you need more room

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_

E-mail \_\_\_\_\_

GP \_\_\_\_\_

(do not include address when counting words)

Category  Guitar Shows  Instruments  Parts/Accessories  Duplication/Replication  Websites  
 Schools  Instruction  Software  Songwriting  Records/CDs/Videos  Employment  Other

# Classifieds

## INSTRUMENTS

**AMERICAN GUITARS, REVISED EDITION, 1992** The "best book ever written on guitars" has been updated with nearly 60 new names (Benedetto and Benedict to Zion and Zon) and updates (Alembic to Taylor). New How to tell US-made reissue Fenders from Japan-made reissues, which Fender amps are made in Oregon, Taiwan, and Mexico, the true story of the Esquire, how to decode price lists to reveal Japanese vs. US Fenders, which Gretsch parts are made in America, who owns Gibson, dating Fender amps, whatever happened to B.C. Rich? Histories of Charvel, G&L, Steinberger, PRS, many more! Billboard's review: "...owners of the original [should] at least explore [acquiring] the one." NPR Radio: "The perfect gift!" 370 pages, 139 color plates, nearly 1,000 illustrations. By Tom Wheeler, HarperPerennial, \$25.00. At bookstores, or call (800) 331-3761. Dealers (800) 237-5534.

[www.WearSomeMusic.com](http://www.WearSomeMusic.com) - Proudly display the instrument you love on quality casual clothing!

**Roxy Music's "Online Secure Discount Catalog!"** [www.roxymusic.com](http://www.roxymusic.com) Guitars, amps, effects. Or call 1 (800) 535-7699 for free catalog!

**WWW.ROCKARTISTGUITARS.COM**  
HAND-CRAFTED TRIBUTE MEMORABILIA  
FROM ROCK N' ROLL's HALL OF FAME



Handmade premium  
Guitars and Basses

**MJ** GUITAR  
ENGINEERING

[www.mjguitar.com](http://www.mjguitar.com)

Tel. (707) 588-8090

## PARTS/ACCESSORIES

**Tube Amp Modification Kits.** Step by step, easy to follow. D.I.Y. and save \$. Free catalog. **Circutrix**, 363 Main St., Fiserville, RI 02823 (401) 823-7952. [circutrix@compuserve.com](mailto:circutrix@compuserve.com)

**Fine Handstitched Custom-Molded Leather Guitar/Bass Cases.** [www.lafrancecases.com](http://www.lafrancecases.com)

**Making THE COOLEST PICKS IN THE UNIVERSE.** Visit [www.butterflypicks.com](http://www.butterflypicks.com)

## PARTS/ACCESSORIES

## PARTS/ACCESSORIES

# JustStrings.com

World's Largest Selection of Guitar & Bass Strings!  
Sets, Singles & Bulk Strings [www.juststrings.com](http://www.juststrings.com)

Do you want to improve your playing fast?

Then get a hold of a

## BOOMERANG

Phrase Sampler

It will play rhythm while you solo. for days.

It's powerful and easy to use. It's a musical scratch pad, relentless accompanist, and creative tool. It can record, create loops, layer unlimited parts, playback in reverse or half speed, play backward leads live, and more! It records for two minutes, four minutes on half-speed. And, it was designed & built by musicians for musicians!



• Full year warranty

• Rugged 17" x 5" x 2" steel chassis

• Easiest to use looping device on the planet

• Made in the USA - Hell, it's made in Texas!

So go to your local music store and don't leave until they get you a Boomerang® Phrase Sampler, or drop us a line. List price is \$599 but talk to your local store for your discount.

Boomerang Musical Products  
PO Box 541595  
Dallas TX 75254-1595  
http://www.boomerangmusic.com

800-530-4699

[mlinson@dmans.com](mailto:mlinson@dmans.com)

Dealer inquiries welcome.



**PEDALS, PEDALS, PEDALS!** EH, Stamps, Boss, Digi, Guyatone, Mooger, Carl Martin, Zvex, Menatone, and tons more! **World Pedal Headquarters!** [www.musictoyz.com](http://www.musictoyz.com), Westbury, NY (516) 338-4316 Web [www.musictoyz.com](http://www.musictoyz.com) E-mail [sales@musictoyz.com](mailto:sales@musictoyz.com)

## Guitar Parts - DIRECT

- Tuners
- Bridges
- Knobs
- Pickguards
- Pickups
- Much More

[www.CustomShopParts.com](http://www.CustomShopParts.com)

**Build Your Own Acoustic Or Electric Guitar.** Free catalog featuring kits and all the tools, finishing supplies and instructions you need to build your own instrument. Stewart-MacDonald, Box 900-G, Athens, OH 45701 Call (800) 848-2273, [www.stewmac.com](http://www.stewmac.com)

**WHILE THEY LAST:**  
Electro-Voice Force  
& Force Monitors  
(Old Cosmetics)  
New In-Box  
**\$479 a pair**  
**563-583-8271**  
[www.rondinellimusicaudio.com](http://www.rondinellimusicaudio.com)

**SMALL ADS WORK TOO!**

# Classifieds

## EMPLOYMENT OPPORTUNITIES

[www.MusiciansContact.com](http://www.MusiciansContact.com) Paying jobs online. Thousands of satisfied members since 1969 (818) 888-7879

### MUSICIANS NATIONAL REFERRAL

Where pro musicians & bands connect.  
World's largest, most preferred referral.  
Ask about our Lifetime membership. (800) 366-4447  
<http://www.musicianreferral.com>

Heavy improv metal guitarist and drummer with studio in San Francisco seek slammin bassist for serious jams. castaneda\_d@hotmail.com

## INSTRUCTION

[www.BigEarsPerfectPitch.com](http://www.BigEarsPerfectPitch.com)

### BigEars Perfect Pitch™

10,656 Lead Guitar Runs. Amazing book diagrams. 888 Rock and Blues Runs. Quick Easy Method. Guaranteed. Send \$9.95 to **Textnatics** 6399 Cheekwood Ave., Memphis, TN 38134

**2002 Accent on Music Guitar Seminar:** Muriel Anderson, Stephen Bennett, Mark Hanson, Fingerstyle, slide, harp guitar, arranging, composing, etc. All levels welcome. August 5-11, Portland, Ore. Info [www.AccentOnMusic.com](http://www.AccentOnMusic.com). Accent On Music, 19363 Willamette Dr PMB#252, West Linn, OR 97068. (503) 699-1814; E-mail: [info@accentonmusic.com](mailto:info@accentonmusic.com)

**CUSTOM TRANSCRIPTION SPECIALIST.** (Large catalog) John Maier, 55 William St., Dept. G, Pleasantville, NY 10570. (914) 741-6321 [www.guitar-lessons-at-home.com](http://www.guitar-lessons-at-home.com)



"Olympic ear training for musical athletes."  
**EarGym™** [www.EarGym.com](http://www.EarGym.com)

**ENORMOUS, UNIQUE SELECTION!** Instructional guitar tab books and videos. All styles. Free Catalog. Chord Melody Productions, PO Box 4132, Dept. G, Annapolis, MD 21403 (410) 729-3859 **WEBSITE:** [www.CHORDMELODY.COM](http://www.CHORDMELODY.COM)

**FREE GUITAR TAB CATALOG** – Virtually all the transcriptions in print! Rock, metal, country, folk, classical, jazz, flamenco & more! **GUITAR ONE-STOP**, Dept GP, 4607 Maple Ave., Baltimore, MD 21227 (410) 242-0326. For free – send US\$3.00. Or see it all on-line <http://www.kirkpatrickguitar.com>

[www.tsschoolofmusic.com](http://www.tsschoolofmusic.com) 617-668-4839  
**MASTERMUSICATHOME**

## INSTRUCTION

**ABSOLUTELY UNDERSTAND GUITAR** The ultimate video guitar lesson program. Toll-free (866) 477-9900 [www.absolutelyunderstandguitar.com](http://www.absolutelyunderstandguitar.com)

**RECORDING ENGINEER. On The Job Training** in local major recording studios. Part-time, nights, weekends. No experience required. **Ask about our record label!** Free brochure and recording tells how 1 (800) 295-4433. Check out our website <http://www.sna.com/musicbiz>

## DEADLINES FOR CLASSIFIED ADS:

July 8th for the October issue,  
on sale in early September

**a-la-cut.com** needs music! Pull out that little ditty and send it in – you make money when it sells! Go to [www.alacut.com](http://www.alacut.com) for details

**Blues and Rock Backing Tracks:**  
<http://www.mp3.com/johnturnerband>



**Talentland.com** Show the world what you've got! [www.talentland.com](http://www.talentland.com)

For the best Guitarists in Progressive Rock, log onto [www.magnacarta.net](http://www.magnacarta.net)

**DRAWBRIDGE MUSIC** Music Books, Instructional Videos/DVD's, Software, Strings, Drumsticks, Reeds, Electronics, Accessories, Musical Supplies, Kid's Stuff, and much more [www.drawbridgemusic.com](http://www.drawbridgemusic.com)

[www.curtsiguitar.com](http://www.curtsiguitar.com) Instrumental guitar floating between jazz and rock

## DUPLICATION/REPLICATION



**YOUR AD CAN  
BE HERE...**



# Classifieds

## SOFTWARE

### BAND-IN-A-BOX

#### Down Beat Magazine raves

Band-In-a-Box is the most significant contribution to jazz education since Jamey Aebersold Records.

The award-winning Band-In-a-Box accompaniment software for Macintosh® & Windows® is so easy to use! Just type in the chords for any song using standard chord symbols like C, Fm7 or C13b9, choose the style you like, and Band-In-a-Box does the rest - automatically generating a complete professional quality five instrument arrangement of piano, bass, drums, guitar and strings in a wide variety of popular styles.

Band-In-a-Box Pro \$88 USD  
Band-In-a-Box MegaPAK \$249 USD

PG Music Inc.  
29 Cadair Avenue  
Victoria, BC V8Z 1T3 Canada  
1-800-268-6272  
(250) 475 2874



**PLAY LIKE THE GUITAR LEGENDS.** Learn favorite riffs faster - **GUARANTEED!** New SlowGold PC software lets you slow down recorded music on your computer, for easiest-ever learning. Rave reviews from 3 leading music mags. **FREE** 30-day download at [WWW.SLOWGOLD.COM](http://WWW.SLOWGOLD.COM). Or call toll-free: 1 (877) 866-8454, today.

**MusEdit - Powerful music notation software**  
Easily translate treble to bass, and bass to treble (or bass) ONLY  
Transpose, Easy lyric entry \$79  
8700 chords/edit your own (Check MD)  
Alternate guitar tunings VISA MC Amex  
MIDI Out, Great printing, Windows 95/98/NT  
Scrolling, many more features, 156 pg. manual  
Yours Software, PO Box 4275, Berkeley CA 94704 800-224-0427  
demos & info at [www.musedit.com](http://www.musedit.com) e-mail: [info@musedit.com](mailto:info@musedit.com)



### "SIBELIUS IS THE ULTIMATE CREATIVE TOOL"

— Andy Summers

Former guitarist with The Police

Sibelius 2 Music Notation Software for Musicians  
CALL 888-474-2354 FOR A FREE VIDEO AND DEMO  
[www.sibelius.com/guitar](http://www.sibelius.com/guitar)

**eMedia Makes Guitar Easy!**  
Learn from CD-ROMs with hit songs!



Newsweek -  
"Top 50 CD-ROM  
of the Year!"

Also Available:  
Intermediate Guitar  
Beginning Bass  
Interactive Song  
Titles

[www.emediamusic.com](http://www.emediamusic.com) (888) 363-3424

**Authentic Sound:** Recorder and Studio. Inexpensive recording, editing and mixing software for Macintosh computers. [www.innerloop-prod.com](http://www.innerloop-prod.com)

## ACOUSTIC MATERIALS

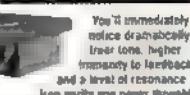
### Tired Of Bad Sound? It's Time To Take A Stand.

The GRAMMA™ is a hot new patent-pending device that blocks an amp's feedback. [www.auralex.com](http://www.auralex.com) for nearly total acoustic isolation.

Whatever device you put on top of a GRAMMA, you instantly perform with the more into it was designed to!



For Guitar & Bass Amps



You'll immediately notice dramatically lower tone, higher immunity to feedback

and a level of resonance

like purity you never thought

you'd get out of your gear!

GRAMMA™ ROCKS!

Auralex Acoustics • [www.auralex.com](http://www.auralex.com)

## RECORDS/CDs/VIDEOS

**British Blues Rock Guitarist**, Taz Taylor Debut US CD. Hear it at [www.TazTaylor.com](http://www.TazTaylor.com)

**SON of a DIRTY GUITAR PLAYER** - the HOWARD ROBERTS Tribute CD, featuring Jay Roberts with Joey DeFrancesco [www.JayRobertsGuitar.com](http://www.JayRobertsGuitar.com)

## SCHOOLS

**Lutherie Training** Hands-on Acoustic Guitar, design, construct, assemble, finish, set-up. Intensive seven-week guitar immersion. Since 1986. Follow-up options, harp or resonator construction. **TIMELESS INSTRUMENTS:** 1 (888) 884-2753 Box 51, Tugasse, Sask., Canada, SOH 4BO. E-mail: [timelessgtrs@sk.sympatico.ca](mailto:timelessgtrs@sk.sympatico.ca)

**AMERICAN SCHOOL OF LUTHERIE**  
The real deal. Learn state-of-the-art  
Guitar Making, Design and Repair  
from the world's finest luthiers.  
(707) 431-9530  
[AmencanSchoolOfLutherie.com](http://www.americanschooloflutherie.com)

**Curbow School of Lutherie.** "High Tech, Hands On" Electric guitar and bass design and construction. Intensive repair and modification courses. Study with Greg Curbow in the beautiful North Georgia Mountains. July class now forming. Contact: Curbow String Instruments, PO Box 309, Morganton, GA 30560 (706) 374-2873 [www.curbow.com](http://www.curbow.com)

**GUITAR BUILDING AND REPAIR SCHOOL** Comprehensive courses in acoustic, electric, and bass guitar construction, repair, finishing, and guitar electronics. For occupational training, since 1974. Accredited member ACCSCT. Financial aid available for those who qualify. Contact: Roberto-Venn School of Lutherie, 4011 S. 16th St., Phoenix, AZ 85040 (602) 243-1179 [www.roberto-venn.com](http://www.roberto-venn.com)

## SCHOOLS

### GUITAR PLAYER CLASSIFIEDS ONLINE!

[www.GUITARPLAYER.com](http://www.GUITARPLAYER.com)

## GUITAR REPAIR AND CONSTRUCTION SCHOOL

Practical, profitable training in guitar repair and construction. Build an acoustic and electric guitar while working in an actual repair shop specializing in the vintage market. Financial aid available to qualifying US veterans. Call (616) 796-5611, or write **BRYAN GALLUP'S GUITAR HOSPITAL**, 10495 Northland Dr., Big Rapids, MI 49307 (800) 278-0089 [www.gallupguitars.com](http://www.gallupguitars.com)

## YOUR AD CAN BE HERE!

Call Jeanne Martin at  
(650) 513-4376

**MUSIC THEORY COURSE FOR GUITAR.** Correspondence Course. Certificate issued on completion. Jim Sutton Institute of Guitar, 23014 Quail Shute, Spring, TX 77389-3944, USA. Phone: 1 (800) 621-7669, E-mail: [JSuttonISG@aol.com](mailto:JSuttonISG@aol.com), Web Site <http://www.guitar-jimsuttoninst.com>

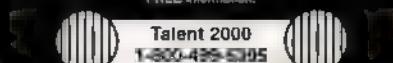
**GUITARCOLLEGE.COM.** Your chance for the education you've always wanted! FREE BROCHURE 1 (800) THEORY-6 PO Box 2038, Oakhurst, CA 93614

**Summit School.** Archtop, Acoustic, Electric and Repair. 3:1 student-teacher ratio in pristine British Columbia. New courses. Recording and live sound. Box 9, Goodyear Rd., Qualicum Beach, BC, Canada V9K 2A3. Phone/fax: (250) 757-8807. Toll-free: 1 (888) 901-9903. E-mail address: [luthiersnt@bcsupernet.com](mailto:luthiersnt@bcsupernet.com)

## OTHER

### LOOKING FOR A RECORD DEAL???

Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your FREE information.



Talent 2000

1-800-429-5395

# Ad Index

The following companies would love to provide you with more information on their products & services. Please contact them at the numbers below, and for better service, tell 'em "I saw it in *Guitar Player*!"

## GUITARS

Baker Guitars/bakerguitars.com	122
D'Angelico/dangelicoguitars.com/908-518-9010	110
Dean Guitars/deanguitars.com/727-519-9669	54
Deering/deeringbanjos.com/800-845-7791 x.107	134
Fender/fender.com/480-596-9690	3
Framus/framus.com/877-747-4734	72
Garrison/garrisonsonguitars.com	104/105
G&L/glguitars.com/714-897-6766	6
Godin/godinguitars.com/514-457-7977	44, 56, 74, 94
Hamer/hamerguitars.com	BC
Ibanez/ozzfest.com	17
PRS/prsguitars.com/410-643-9970	5, 61
Route 101/route101guitars.com/805-641-3500	110
Saga Musical Instruments/sagamusic.com/650-588-5558	60
Takamine/takamine.com	76
Taylor Guitars/taylorguitars.com	30/31
Terry C. McInturff Guitars/mcinturffguitars.com/919-552-4586	115
Yamaha/yamaha.com/guitars/877-YAMAHA-5	9
Warrior/warriorinstruments.com/706-891-3009	114

## AMPLIFIERS

Alessandro/alessandro-products.com/215-355-6424	115
Carvin/carvin.com/sx/800-854-2235	34
Crate/v-seriesamps.com	130
Fender/fender.com/480-596-9690	57
Framus/framus.com/877-747-4734	72
Hughes & Kettner/hughes-and-kettner.com/zentera/800-452-6771	38
ji concept/Engel/jiconcept.com/818-610-2896	122
Koch/koch-amps.com/612-675-3650	110
Laney/laneyusa.com/888-860-1668	42
Marshall/marshallamps.com	22/23
Matchless/matchlessamplifiers.com/310-481-8231	82
Motion Sound/motion-sound.com/801-265-0917	111
Roccaforte Amps/roccaforteamps.com/949-488-0259	36
THD Electronics/thdelectronics.com/206-781-5500	76
VHT/vhtamp.com/818-253-4848	80
Victoria/victoriaamp.com/630-369-3527	114
Vox/voxamps.co.uk/631-393-8530	IFC
Yorkville/yorkville.com/718/297/2920	70

## STRINGS

D'Addario/daddario/800-DADARIO	12, 79, 131
Dean Markley/deanmarkley.com/800-800-1008	8
Ernie Ball/errieball.com/805-544-7726	1
GHS/ghstrings.com/800-388-4447	11

## RECORDINGS

Atlantic Recording Group	78
Century Media/centurymedia.com	108
Favored Nations/favorednations.com	107
pfMENTUM/pfMENTUM.com	128
Quinten Hope/quintenhope.com	44
Universal/hip-0.com	128

## RECORDING EQUIPMENT

Digitech/digitech/gp.com/615-620-3800	50/51
Fostex/fostex.com/562-921-1112	41
IK Multimedia Productions/amplitude.com/866-243-1718	80
Korg/korg.com/d1600/800-335-0800	45, 77
Mackie/mackie.com/uad_1/800-258-6883	7
Tascam/tascam.com/	10

## PARTS/COMPONENTS/PICKUPS/ACCESSORIES

Allparts/281-391-0637	127
Coffin Case/coffincase.com/818-767-3511	14
Discount Distributors/discount-distributors.com/800-346-4638	108
Graph Tech/stringsaverssaddles.com/604-840-5353	133
Groove Tubes/groovetubes.com/818-361-4500	40

Grover/grover.com/	115
Hearos/hearos.com	114
Ice Pix/ice-pix.com/888-606-7771	115
IK Multimedia Productions/amplitude.com/866-243-1718	80
LR Baggs/lrbaggs.com/805-929-3545	82
Luthiers Mercantile/lml.com/800-477-4437	134
PedalPad/pedalpad.com/785-862-4723	130
Peterson/petersontuners.com/708-388-3311	75
Planet Waves/planet-waves.com/800-DADARIO	68
ProCo/procosound.com/800-253-7360	48
Redwood/redwoodmusic.com	115
Seiko/kamanmusic.com	49
Shubb Capos/shubb.com/707-876-3001	134
Warmoth/warmoth.com/253-845-0403	48

## EFFECTS DEVICES/SIGNAL PROCESSORS

ART/artproaudio.com/716-436-2720	120
BBE/bbesound.com/714-897-6766	91
Bellari/rolls.com/801-263-9053	74
Boss/bossUS.com/800-386-7575	2
Digitech/digitech/gp.com/615-620-3800	50/51
Dunlop/jimdunlop.com/707-745-2722	4
European Musical Imports/europeanmusical.com/201-594-0817	115
Roger Linn Design/rogerlinndesign.com	58
Roger Mayer Analog Effects/rogermayerusa.com/800-228-3538	78
Sabine/sabine.com/800-626-7394	16
Tech21/tech21nyc.com/212/315/1116	131
ToneWorks/korg.com/800-335-0800	37
Voodoo Lab/voodoolab.com/800-986-6696	150

## MICROPHONES/WIRELESS/SOUND REINFORCEMENT

AKG/akgusa.com/615-620-3800	59
Celestion/celestion.com/631-249-1399	46
Eminence/www.eminence.com/502-845-5822	15
Mackie/mackie.com/800-258-6883	7

## PUBLICATIONS/VIDEO/INSTRUCTION/SCHOOLS

American Educational/eartraining.com/888-745-8880	136/137
Backbeat Books/backbeatbooks.com/866-222-5232	81, 88, 114, 120, 134
Bill Edwards Publishing/billedwards.com/800-848-9606	93
JK Lutherie/jklutherie.com/800-344-8880	135
Musician's Friend/musiciansfriend.com/800-776-5173	83
Musician's Institute/mi.edu/800-594-9500	91
Musictech College/musictech.com/800-594-9500	133
National Guitar Workshop/guitarworkshop.com	123

## RETAILERS

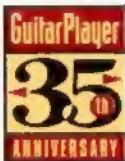
Discount Distributors/discount-distributors.com/800-346-4638	108
eBay/ebay.com	20/21
Elderly/elderly.com/517-372-7890	60
GGuitars/Gguitars.com/203-786-4734	114
L&M Music/LandMmusic.com/800-876-8638	106
Luthiers Mercantile/lml.com/800-477-4437	134
Manny's/mannysmusic.com/866-PROMANNY	95
Musician's Friend/musiciansfriend.com/800-776-5173	83
Sam Ash/samash.cm/800-4-SAMASH	18/19
Shreve Audio/shreveaudio.com/800-214-9222	123
Sweetwater/sweetwater.com/800-222-4700	102
West LA Music/westlamusic.com/310-477-1945	111
Willcutt Guitars/willcuttguitars.com/859-276-2713	114

## OTHER

John Lennon Songwriting Contest/jsc.com	109
Musician's Atlas/musiciansatlas.com	40
Musicplayer.com/musicplayer.com	106
Music Summit 2002/musicplayer.com	121
Peavey Giveaway/musicplayer.com	112/113
Ultrasound/ultrasonidrehearsal.com/212-967-5626	127

**ADVERTISING: Dave Arnold/Northwest 650-513-4217, Deirdre Jones/NY 650-513-4541, Jon Levy/L.A. 818-994-3800, Michael Montgomery/Midwest 650-513-4518, Eric Shea/Southeast 801-571-8704**

GUITAR PLAYER (ISSN 0017-5463) a published monthly by United Entertainment Media, Inc. Phone (650) 513-4300; FAX 650-513-4646; TELEX #278273. Please direct advertising and editorial inquiries to: *Guitar Player*, 2800 Campus Drive, San Mateo, CA 94403 Tel: 650-513-4300 Fax: 650-513-4646; ITT Telex #449425. Periodicals postage paid at San Mateo, CA and additional mailing offices. Subscription rates for the United States are \$24.00 for 12 issues. All orders from outside the U.S. must be accompanied by payment in U.S. funds with additional postage of \$15.00 per year for Canada/Mexico/International surface mail; \$25.00 per year for international. All international orders ship via airmail. All subscription orders, inquiries, and address changes should be sent to P.O. Box 58590, Boulder, CO 80322-8590. For quickest service, phone toll-free (800) 682-7644; in Colorado, (303) 678-8475, or (for existing subscriptions only) e-mail: [mf@neodata.com](mailto:mf@neodata.com). Please allow 6-8 weeks for address change to take effect. \*(Canadian GST included—Permit # 124513540). For back issue orders and inquiries, phone (800) 444-4881 (outside the U.S. (785) 841-1631). POSTMASTER: Send address changes to *GUITAR PLAYER*, Box 58590, Boulder, CO 80328-8590. Canada Post International Publication Mail Product (Canadian Distribution) Sales Agreement No. 0890871. All material published in *GUITAR PLAYER* is copyrighted © 1998 by Miller Freeman, Inc. All rights reserved. Reproduction of material appearing in *GUITAR PLAYER* is forbidden without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. 16mm microfilm, 35mm microfilm, 105mm microfiche, and article and issue copies are available from University Microfilms International, 300 N. Zeeb Rd., Ann Arbor, MI 48106. Phone (313) 761-4700. Vol. 47, No. 18.



GUITAR PLAYER, OCTOBER 1986—

Ry Cooder was on the phone, looking for a guitar player to perform in-your-face licks on the soundtrack to the film *Crossroads*. I suggested Stevie Ray Vaughan. Cooder said, "Wilder." "How about Johnny Winter?" "Wilder!" I happened to have Steve Vai's *Flex-able* on my turntable. I cranked it up, played "The Attitude Song," and held up the phone so Cooder could hear. When it was finished, he had two comments: "That was at the right speed?" (it was), and, "Gimme that guy's phone number!"

Vai, of course, went on to play on the soundtrack, appear in the film, win stacks of awards, and gain worldwide recognition as the most revolutionary rock guitarist in years. Here are some excerpts from his October '86 cover story.

—TOM WHEELER

• • • • •

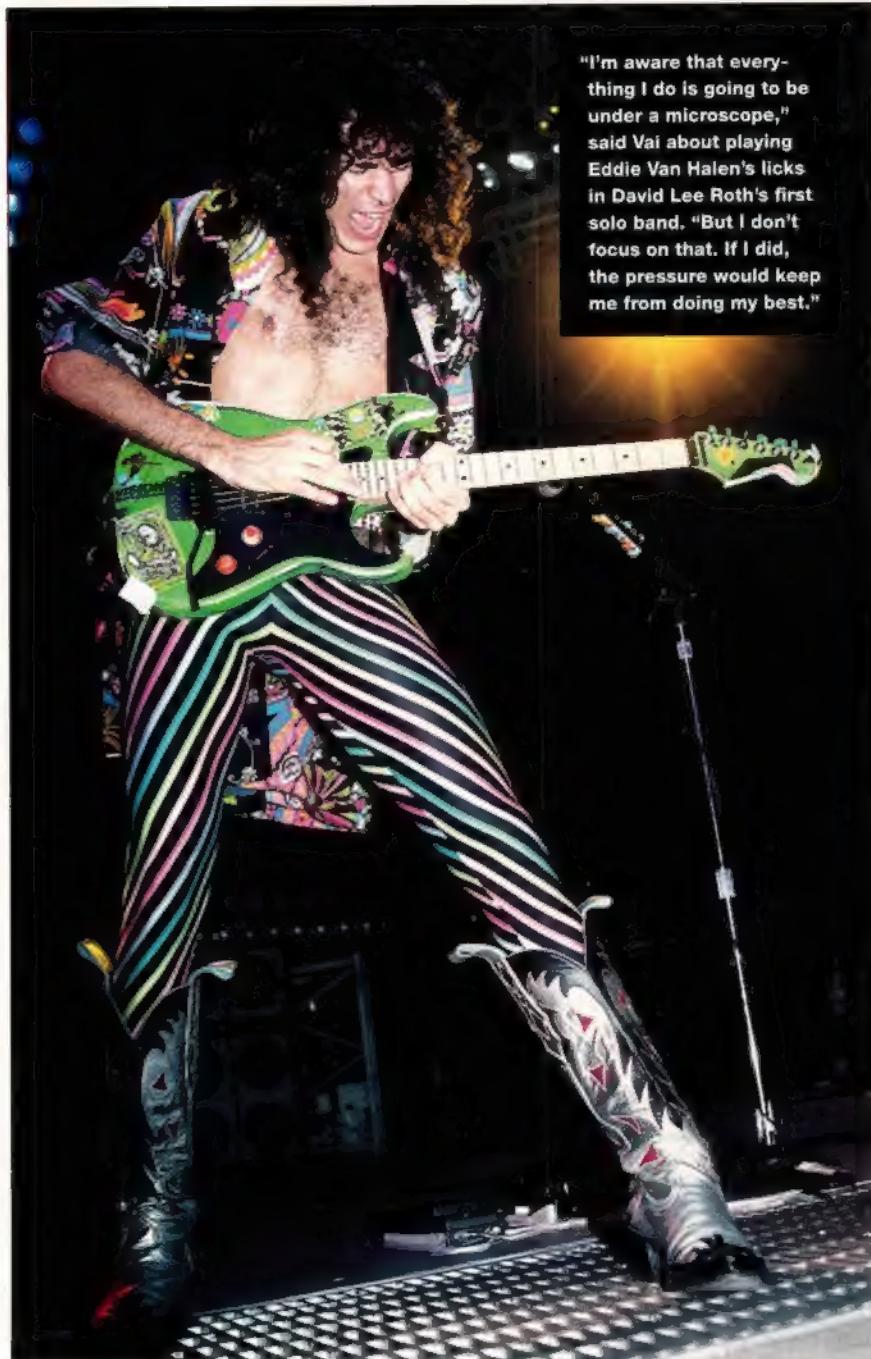
*Does much trial and error go into your parts?*

My best stuff usually comes when I pick up the guitar and play. "Goin' Crazy" was like that. I had been working with Ry Cooder on *Crossroads*, and he inspired me. I'd be playing all these notes, and Ry would sit down and start tapping his foot and playing these grooves—and I felt embarrassed. I thought, "Man, this guy has got *serious soul*." One day he was warming up, and I couldn't have paid enough money to be able to watch what he did in half an hour.

*A few seconds into the "Big Trouble" solo you get a very different tone for a few notes.*

Where it sort of sounds like an Indian from Venus? I took the Floyd Rose tremolo bar, turned it around so the handle was back over the fine tuner for the high E, and I bounced the bar on my hand. I have my guitars rigged so I can pull up on the bar and the strings go sharp. You can raise the pitch when the bar is in standard position, but it's cooler when you turn it around and bounce it. I go through Floyds once a week—they're demolished.

*Are you ever surprised in the studio when you listen to yourself on playback?*



"I'm aware that everything I do is going to be under a microscope," said Vai about playing Eddie Van Halen's licks in David Lee Roth's first solo band. "But I don't focus on that. If I did, the pressure would keep me from doing my best."

Yes. A lot of times it doesn't sound like something I was capable of doing. The music I create is a gift to me. I try not to let my ego think that it's me doing it, because that's where problems come in. People get carried away and think, "This is great—I'm capable of this," and they start resting on their laurels, putting energy into other areas, taking drugs, and wasting energy.

*When did you make the commitment?*

I never thought about being a musician. I just was. People say, "When did you get involved in music?" It must have been lifetimes ago. When I came out of the chute, I must have had a pair of dark glasses on and a Strat in one hand and a tattoo on the other. I could do anything and be happy, but I'll always be a musician. I have no choice.



# SCARY GOOD TONE

Voodoo LAB

Call or write for your free audio demo CD.

[www.voodoolab.com](http://www.voodoolab.com)

1320A Industrial Avenue • Petaluma • CA 94952 U.S.A.

Tel 800 986 6696 • 707 782 0600 • Fax 707 782 9777

Email [info@voodoolab.com](mailto:info@voodoolab.com)

©2002 Digital Music Corp. All rights reserved. Voodoo Lab, Microvibe, Superfuzz, Proctavia and SparkleDrive are trademarks of Digital Music Corp.





**Hamer joins the singles club.**

*Hamer Monaco Superpro* seeks relationship with flamboyant guitarist. Voluptuous flame maple top craves attention. Seymour Duncan Pearly Gates and Duncan Custom pickups will satisfy your wildest desires.

Adventurous sisters want to play, too! *Hamer Monaco* flaunts a bodacious hand-carved body. *Hamer Monaco Subtone* is, without question, a long-necked beauty. All of whom make for an unforgettable threesome.

Visit your favorite guitar shop. We're waiting for you now.